





## "Everything you need to know about



buying home video gear"









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So, don't miss Hollywood's magic moments. Or your own. OmniMovie. From Panasonic.



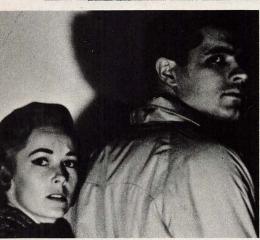


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## CONTENTS

31





120



Cover Photo Inserts: Rosemary Howard Cover Product Photos: Judd Pilosoff

#### SPECIAL REPORT

'Super VHS' VCRs Arrive

JVC has quietly begun improving the quality of VHS VCRs. To keep the new versions compatible with previous VHS models, the improvements are subtle—too subtle, 

#### *1986 BUYER'S GUIDE*

Everything You Need to Know about Video Gear	
Our annual compilation of products, features, prices and companies	3
Tabletop VCRs Sight and Sound Symphony By Jennifer Stern	32
Portable VCRs Light but not Lightweights By Frank Vizard	
8mm Video Miniature Magic By James B. Meigs	
Camcorders Ready-to-Go Half-Inch Formats By John Gaffney	5
Videocameras If You're Ready to Roll Home Movies By Lou Mulkern	. 6
TV Sets Projection to Pocket-Size Sets By John Gaffney	
Tuners and Receivers Separates Steal the Show By Stephen A. Booth	
Videodisc Players LV Takes on CD Sound By Deirdre Condon	
Audio/Video Systems Rack Systems Avoid the Wiring Jungle By James B. Meigs	
Video Speakers TV's Old Sound Gets Snappy By Len Feldman	
Satellite Receivers Outer Space Comes Indoors By Robert Angus	
Accessories Solving Black Box Mysteries By Jennifer Stern	
Directory of Video Equipment Manufacturers	70900

#### **CONTINUING SERIES**

Critic's Choice: Halloween Treats

The creepiest cult and classic horror movies on tape and disc. Twenty spine-tingling, Interview: VR Talks to Jackie Gleason

The Great One says, "How sweet it is!" of the "lost" Honeymooners episodes .......128 

#### EQUIPMENT REVIEWS

Reviews: CBS Technology Center and technical editor Len Feldman report on:	
JVC Enhanced VCRQuasar CamcorderMagnavox VCR	134
Previews & On the Drawing Boards	148

#### TAPES & DISCS

Reviews: Donna McCrohan on The Honeymooners...Clive Barnes on The Jewel in the Crown...Steve Simels on The Best of Spike Jones and The Sure Thing...Barry Jacobs on Victims Fight Back...C.P. Crow on The Audubon Society's Video Guide to the Birds...Elizabeth Crow on The Dirkham Detective Agency...Jon Pareles on From Mao to Mozart...Allan Kozinn on Don Giovanni...Kate Lynch on Elton John...Nelson George on Far East & Far Out...John S. Wilson on Benny Carter...Molly Haskell on A Passage to India...Janet Maslin on Desperately Seeking Susan...Curt Gathje on 

#### TELEVISION

Reviews: J. Michael Straczynski on Twilight ZoneMarjorie Rosen on Tender	Is the
NightDavid Hajdu on The Park Is Mineplus Music Shorts and reviews in brief.	171
Previews & Tele-Plans	177

#### DEPARTMENTS

Letters	Newsbreaks
Questions	Top 10 Tapes & Discs
Freeze-Frames	

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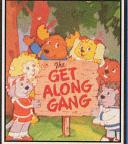
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a year) we send you our CBS Video Club Magazine, reviewing our Director's Selection · plus many alternate movies.

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Our movie library holds over 1,000 titles. So as a member, you'll always have a wide range of choices. If you want the Director's Selection, don't do a thing. It will arrive automatically. If you prefer an alternate title, or none at all, just return the card always provided by the date specified.
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Address.

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State\_

#### 60 TOP HITS TO CHOOSE FROM

			The state of the s		
TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
THE EMPIRE STRIKES BACK	0910092	ON GOLDEN POND	0523082	BLAZING SADDLES	0012142
ROMANCING THE STONE	0894092	YENTL	0895082	A DAY AT THE RACES	2502092
ROBIN HOOD (Walt Disney)	5299092	THE LONGEST DAY	0577032	A FISTFUL OF DOLLARS	0553012
CASABLANCA	0507082	DIRTY HARRY	6017082	MUTINY ON THE BOUNTY (1935)	2562062
SPLASH	5304022	CLOSE ENCOUNTERS OF THE		NOTORIOUS	0567132
STAR WARS	0564162	THIRD KIND-Special Edition	1510012	THE PHILADELPHIA STORY	2503082
JANE FONDA'S WORKOUT CHALLENGE	5260042	RED RIVER	7507032	SOME LIKE IT HOT	0584042
THE BIG CHILL	1527022	KARATE KID	1710092	THE PRODUCERS	3109042
STARMAN	1723042	TIGHTROPE	6051052	THE ABSENT MINDED PROFESSOR	5271012
POLICE ACADEMY	6049002	BODY DOUBLE	1713062	WITNESS FOR THE PROSECUTION	0717122
GREYSTOKE-The Legend of Tarzan,		NATIONAL LAMPOON'S VACATION	6039022	THE WAY WE WERE	1529002
Lord of the Apes	6045042	BACHELOR PARTY	0926012	THE SEVEN SAMURAI	3108052
COUNTRY	5341072	THE ROAD WARRIOR	6028052	ONCE UPON A TIME IN AMERICA (uncut)	6058082
DUMBO	5251052	ANNIE	1516052	BLADE RUNNER	3104092
WARGAMES	0828002	BUTCH CASSIDY		THE BROTHER FROM ANOTHER PLANET	7568092
THE NATURAL	1649052	& THE SUNDANCE KID	0517302	THE LADY FROM SHANGHAI	1720012
RISKY BUSINESS	6033082	THE MALTESE FALCON	0508072	ESCAPE FROM NEW YORK	3113082
AFRICAN QUEEN	0511022	LAWRENCE OF ARABIA	1514072	THE GRADUATE	3103002
STRIPES	1513082	MEET ME IN ST. LOUIS	2529082	FANNY AND ALEXANDER	3112092
FUNNY GIRL	1511002	PORKY'S	0775112	THE COTTON CLUB	3100032
OCTOPUSSY	0856052	THE SOUND OF MUSIC	0039212	GREGORY'S GIRL	3111002

For additional information, circle No. 3 on Reader Service Card.



Ronstadt: Frigid vocalist or warm performer?

#### COPY RIGHTS?

I read with interest the article in your August issue on cable-TV stations such as HBO and Showtime thinking of using scrambling to prevent home taping.

The day I cannot tape a program from HBO, Showtime or Disney will be the day that they are removed from my living room.

A person who pays for a service pays for use of the copyright. Private use of that copyright cannot be construed as piracy. If I buy a book, am I to return it after I read it to protect someone's copyright? If I purchase a record, is it mine, or do I have to return it on demand of the owner of the copyright?

When a movie or special is sold to TV, the copyright holder sells permission to use the copyright. As a subscriber or a TV watcher, I in turn pay for the use of that copyright.

William Burian Port Monmouth, NJ

· The courts have not yet decided whether or not you're right when it comes to taping, rather than just watching, copyrighted material. -Ed.

Correspondence addressed to Video Review is only answered in print in the Letters or Questions pages, space permitting. Sorry, no personal replies.

#### BETA BREAKS

I have enjoyed your magazine in many respects. The movie reviews, commentaries and advertising have all been valuable

My subscription, however, will not be renewed and I wish to tell you why. I am a proponent of the Beta video format. My Sony 2700 was chosen after lengthy and careful comparisons between the Beta and VHS systems. I was consistently able to detect the improved video quality of Beta equipment.

I have found your editorial comments to be biased and prejudicial in favor of the VHS format...

I have no doubt that the loss of my one subscription will not cause your ambitions any grief. It is, however, the only protest I am in a position to make.

> David Klatt Saskatoon, Saskatchewan Canada

· We only report the news. We have no prejudice for or against any of the video formats.—Ed.

#### RONSTADT RECALLED

In David Hajdu's review of Randy Newman at the Odeon (Aug. '85 VR), he states, "Linda Ronstadt gives a typical technical, frigid job on a couple of New-

man songs." Is he serious? More likely he is another narrow-minded, unknowledgeable music critic. Ronstadt's performance in that video is one of the most sensitive, warm and effective performances she has given recently; critics of Linda are simply not listening.

Copyright:

Peter Sloss New York, NY

#### 'RABBIT' RUN

In the August '85 issue, a cassette of The Velveteen Rabbit was reviewed under the heading of kid vid. I have been unable to locate this at a local video store or locate the address of King of Video. Please provide any information that might be helpful in purchasing a copy of this videocassette.

G. Saboonjian E. Detroit, MI

• The Velveteen Rabbit (30 min., \$39.95) is available from King of Video, 3521 South Valley View, Las Vegas, NV 89103 (800) 634-6143. —Ed.

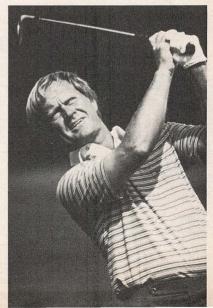
#### PAR FOR THE COURSE

I am interested in purchasing the tape entitled Golf My Way with Jack Nicklaus, mentioned in the July '85 issue. Please supply me with the address of the supplier for this video.

Donald D. McFadden Wilkes-Barre, PA

• The tape is sold by Worldvision, 660 Madison Ave., New York, NY 10021 (212) 832-3838.—Ed.

Nicklaus: Watch the birdie.





## Most video systems treat you as if you were deaf.

by Ray Charles

"Did you ever close your eyes and *listen* to most video systems? I've got to tell you: it's sad. What they do for your eyes they undo for your ears.

Then the Pioneer folks ask me to listen to their videodisc system called LaserDisc.

I'm a little skeptical, but I put my ear to it. And, I've got to tell you, I'm amazed. The

sound is as good as anything I ever heard on my stereo. Maybe better.

I say, 'That's heaven for me, but what's the picture look like for the rest of the folks?'

And the experts tell me the picture blows every other video system away. And that since the discs are played back by a laser beam, they can't wear out the way records and tapes do.

Now I bet you're thinking, 'But I already own a stereo,' or 'I already own a VCR.' Well, whether you're watching music or movies, you still need a Pioneer

LaserDisc. Because LaserDisc does what no other system can do. It brings the

best picture and best sound together. And that, my friend, sounds pretty

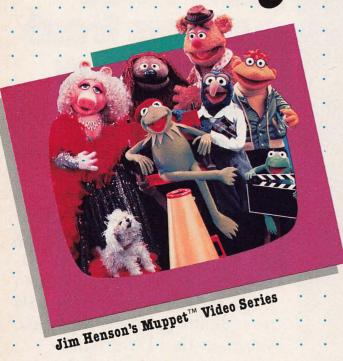
good to me."

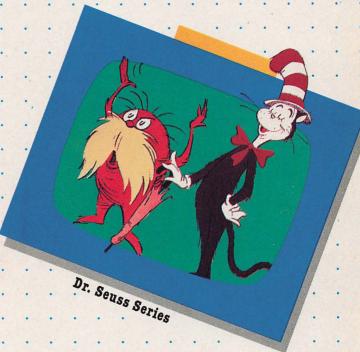


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who really care about audio.

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## Bring home your children







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Rowlf's Rhapsodies With The Muppets

Fozzie's Muppet Scrapbook

DR. SEUSS
Halloween is Grinch Night

The Grinch Grinches The Cat in the Hat/Pontoffel Pock UNCLE FRED

Draw And Golor Your Very
Own Cartoonys With
Uncle Fred

ROMPER ROOM AND FRIENDS

Sizes And Shapes

Songbook

Explore Nature

#### Available on Videocassette

For additional information, circle No. 5 on Reader Service Card.

EXPERTS ANSWER POUR

#### Fine tuning, tennis on tape



I understand that you are involved with the production and direction of your videos. Most artists leave everything but the performance to someone else. Why are you so involved and how do you formulate the video concept for each song?

Stan Olshefski Boston, MA

#### COREY HART

Singer/Composer

I do take a very active role. For all three of the videos I've made, Sunglasses at Night, It Ain't Enough and Never Surrender, I formulated the storyboards from beginning to end. I wouldn't feel comfortable letting someone else do that. Maybe at some point I will have a director interpret of one of my songs, but for now all the concepts are mine.

When you write a song, you are making a statement and there is no better architect to describe it than yourself. I think the videos themselves should reflect that statement. Never Surrender makes the statement that the fighter in me will never give up. So throughout that video you see images of someone who has to fight to get where he's going. For example, the video shows a young guy who leaves home to be a musician. He fights and finally succeeds. The song says that if you believe in something you should see it through. I think it's only natural that the video should say the same thing visually.

By the way, for *Never Surrender* I did the storyboards, but I hired a director and producer for the actual shooting. —Corey Hart

with remote control, which is part of the reason why sets with remote control are more expensive. Proximity switches have the longest life.

#### SATELLITE SHARE

I plan to have a satellite TV system installed and I wish to share it with my two sons who live very close to my house. Can you tell me how far I can transmit signals from the dish to their respective homes without losing picture or sound claity?

D.B. Murrell Simpsonville, KY

As long as the three receiving A homes are within 1,000 feet of the dish and the proper cable connections are made, you can serve several homes from the same satellite dish. You will need some special equipment to accomplish this without any signal degradation. The first is an adapter, available from most installers, that splits the signal coming off the dish and transmits it to the cables for each home. The second is a block downconversion receiver, which can receive multiple channels from the dish. A single downconverter receiver will work if you equip it with multi-set adapters. Since Kentucky is relatively close to the center of the satellite footprint, or strength of the signal from the belt of satellites serving the US, your dish won't need to be as big as in outlying areas. A diameter of eight or 10 feet should ensure a strong signal for each receiving home. One footnote: Dishes themselves do not transmit signals. All commercial dishes are TVRO (Television Receive Only). The signal comes from the satellite and is only received by the dish. The signal is distributed through a cable that leads to the receiver. (Cont.)

#### THE HOT SEAT

#### TUNING TIPS

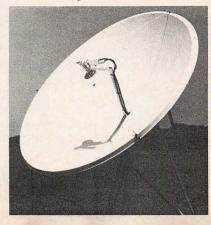
I'm told there are four types of tuning commonly used in television sets: Phase loop locked, frequency synthesis, varactor preset and continuous. What are the advantages of one over another?

> D. Hayes Atlantic City, NJ

There are advantages and disadvantages to each. Continuous tuning is the oldest method and is not used much anymore. Phase loop locked is the most often used, partly because it is very economical. It is usually associated with an automatic fine tuning button and en-

gineers at the CBS Technology Center tell us it is certainly adequate, although it may lose accuracy over a long period of time. Frequency synthesis is more expensive but offers more stability over the long run. Varactor preset tuning is used a great deal with remote control and TV sets that have the ability to have their channels pre-programmed. CBS Labs also says each method of tuning is applied by three different methods: mechanical, pushbutton and proximity switches. Mechanical tuning allows you to adjust the color by turning a knob, and it is the most susceptible to problems. Pushbutton is more expensive, but stays accurate longer. Proximity switches are the most expensive. They're used

Dish signals can be shared.



## SHARE THE HAPPINESS AS A LITTLE BOY'S DREAM COMES TRUE.

Playhouse Video presents The Dream Chasers...a delightful film for the entire family!



For additional information, circle No. 7 on Reader Service Card.

#### TAKE CHARGE

I was happy to read your July article on "How To Avoid Battery Burn Out," but I'd like to know if there's a better way to fully discharge a battery other than playing a tape until it wears down enough to recharge. Playing a tape adds wear and tear to my VCR, and still does not fully discharge my Ni-Cd batteries. I have tried connecting my batteries to an automobile dome light, which I leave on until the batteries are totally discharged. However, when I do this the battery won't take a charge right away; sometimes I have to wait overnight to recharge it. Am I damaging my battery this way?

> Chester Chaffee Pearl City, HI

Not only are you damaging your battery, you could be killing it. Ni-Cd batteries recharge more effectively when they are discharged to a level of about one volt per cell. When a manufacturer recommends discharging, that does not mean it has to be drained of all power. If you discharge the battery via your VCR it will stop discharging at about one volt per cell, the recommended level. When you hook your battery up to the car dome light, you are probably bringing the volt level close to

zero. If you do that several times the battery will not rejuvenate no matter now long you wait to recharge it.

However, if you're uncomfortable using your equipment to discharge your battery, there is a safe but expensive alternative. Anton Bauer, a Shelton, CT-based manufacturer, has developed a Silver Ni-Cd Diagnostic System (SNDS). The SNDS hooks up to the battery and drains it to the proper level for recharging. Suggested retail: \$695. By the way, it is perfectly safe to discharge batteries through the VCR. It will not cause any extra wear and tear on the machine.

#### BORG ON VIDEO

As a loyal VR reader, I need some help. I'm an avid videophile and tennis fan. I have been looking for any videocassettes that feature the great Swedish tennis champion Bjorn Borg. I remember seeing a disc with him involved about two years ago, but I've yet to see anything on cassette. Are there any Borg tapes out there?

C.S. Allen Atlanta, GA

A We found four. The one that features Borg by himself is called *Tennis Lessons from Bjorn Borg* and



Bjorn Borg: Active on video.

was released on the Star Video Productions label. The Super Swede is also included in two tennis highlight tapes from Sports World Cinema. These are part of a *Sports Hour* series and Borg appears on numbers 13 and 17. Finally, diehard Borg fans may not be able to bear it, but he is also featured losing to John McEnroe in the 1981 Wimbledon finals in *The Rite of Passage: The John McEnroe Story*.

#### MTS CHOICES

I just read your June stereo broadcasting issue and it was excellent. Keep up the good work. I would like to know how I can take advantage of the coming revolution with my current video system. My Panasonic PV1730 VCR is connected to my old Hitachi TV set. How can I convert the VCR to receive a stereo signal? Do I need a decoder or an MTS TV?

Joey Lomba Houston, TX

You have two options available A here. Since your Panasonic VCR is equipped with an MPX jack, you can connect an MTS decoder, such as the Panasonic TUG-3010, for about \$149. The decoder hooks into the MPX jacks, and the line-level audio outputs for the decoder are plugged into the audio inputs of the VCR. If you choose the more expensive route and buy an MTS TV set, the line level audio outputs will hook up the same way as the decoder's. Either way will allow you to record in stereo, with the decoder setup working in the same way as a stereo simulcast does now.



Recoton Corporation, 46-23 Crane Street, Long Island City, New York 11101,718-392-6442



With the new color TV-1000 or black and white TV-21, Casio makes taking a TV to the game as easy as taking along your wallet. So now you can catch all the action, even from deep in the stands.

What makes these tiny TVs so flat amazing is Casio's flat screen LCD technology. This, coupled with its automatic tuning system and the latest antenna technology, gives you a bright picture and reception that's razor sharp.

In fact, for such small sets, their picture is so remarkable, that you simply have to see them in action yourself.

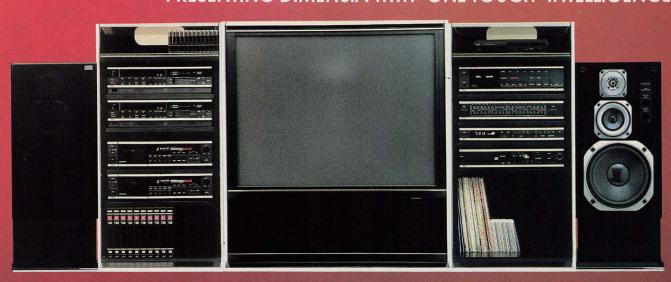
And while you're watching, focus on the fact that, at \$299 and \$99 respectively, our TV-1000 and TV-21 are the wallet-size TVs that leave the most money in your wallet.

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With the push of a button—say the "VCR PLAY" button for example—

Dimensia's computer turns on the VCR, Stereo Amp, and the new 40 inch Projection Monitor. On-screen displays will then pop up on the Monitor to confirm your command.

You control all important functions of Dimensia's interactive components—again—with just the push of a button. You control audio levels, recording levels, source selections, and on and on.



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While Dimensia is a total system, it's also totally flexible. So you can purchase the entire system, or add components as you desire.

For starters, there's Dimensia's 40 Inch Projection Video Monitor with computer controlled interlinks to other components, on-screen display capability,

and Full Stereo Sound. An identically featured 26 Inch Square Cornered Monitor is also available. With your Dimensia Monitor as the center of your system you can then add the following components piece by piece.



- INTEGRATED SYSTEM-AMPLIFIER: Low distortion, 100 watts per channel, features automatic system switching, dynamic loudness compensation.
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- 3. PROGRAMMABLE FRONT LOAD TURNTABLE: Direct drive, linear tracking, remote control programmability.
- 4. 10 BAND PER CHANNEL EQUALIZER: Lighted channel band, slide controls, tape monitor with "defeat" control.
- **5. VHS HI-FI STEREO VCR:** 5 head, remote programmable, front loading, 133-channel tuning, forward/reverse search, single frame advance.
- 6. COMPACT AUDIO DISC PLAYER: Drawer loading, 3beam laser with random access programming, index search, digital track display.
- AUDIO CASSETTE DECK: Metal capable w/auto reverse, music search, programmable random access memory, noise reduction systems.

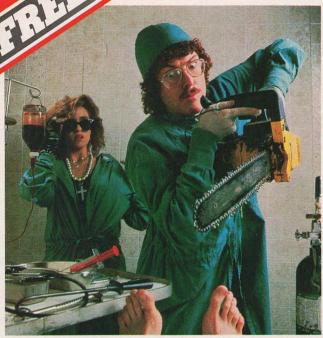
Discover the superiority of Dimensia at your RCA dealer. Or, for more information, write: RCA Dimensia, Dept. 32-312 HH, P.O. Box 7036, Indianapolis, IN 46207-7036. Or call 1-800-32VIDEO and ask for the Dimensia Operator.

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## Video invades playboy bedrooms



#### The World According To Al

Video fans, meet "Weird" Al. He's been the Prince of Parody on the radio waves since he turned "My Sharona" into "My Bologna" a few years ago, and now he's adding a visual touch to his decidedly different humor. See Al writhe on the operating floor, midriff exposed Madonna-style, in "Like a Surgeon." See a nervous Al approach Michael Jackson's mansion complete with a Sgt. Pepper-clad chimp. Then see him dance up a storm after Michael (not seen) grants him permission to record "Eat It."

These and other exciting events in the life of the Weird One appear in the CBS/Fox



release, The Compleat Al. Al. promises it will be the most "groundbreaking, earthshaking video ever."

Al himself is a music-video fan. He recently appeared as a guest VJ on MTV, renamed "Al TV" for the occasion. He says he likes "anything out of the ordinary with a sense of humor." He's also entering the literary field with the October release of The Authorized Al. The book is a companion to The Compleat Al and is coauthored by former Police Squad writer Tino Insana.

Now that Al has gone video, have any of his targets expressed rage or remorse at his versions of their songs? "Not usually," he says. "I managed to meet Madonna and she was pretty nice." Is it true that Prince has turned purple with rage in re Al? "I'll just say this. I won't cover a Prince video because I don't make fun of midg--John Gaffney

#### **Hunker Down**

Do you go for major hunks with megabucks? If so, you'll surely go for Hollywood Bedrooms, a home video series due out by December.

Hollywood Bedrooms, from

the publishers of Playgirl, will be a kind of "Lifestyles of the Rich and Famous in the bedroom," according to executive producer Marc Bruder, TV starlets will query macho stars in the guys' inner sanctums. (At presstime, Bruder was hoping to strike a deal with Joan Collins.)

"Every question will have a racy tone," says Bruder. Without getting explicit, "they'll talk fantasies, desires, closets."

Closets? Maybe he's setting us up for a spinoff-"Hollywood Closets." What's next? "Hollywood Bathrooms"?

-Michael Greenhouse

#### Avenging Angel

You can now add the video store to the list of places where the Guardian Angels don't fear to tread. Codirector of the volunteer crime-fighting group (she's married to founder Curtis) Lisa Sliwa is at work on a tape that teaches women how to defend themselves (working ti-



tle: How to Deal with Creeps). Sliwa believes women are the number-one victims of crime and claims attitude is the most

important factor in learning to defend against attackers. "Most attackers are so used to a woman giving in to them that when a woman stands her ground, these men often can't deal with

Sliwa's video teaches women how to fend off attackers both verbally and physically (one way is by using everyday objects such as eyeglasses as weapons),

and is shot using MTV-style techniques.

Just in case some of you watch Sliwa's tape and still feel unsafe, you might follow another of her examples—become a top fashion model. Then chances are you probably won't have to ride the subway at all.

-Louis Mulkern



First there was a small box, with an even smaller screen. that produced a black-andwhite picture. This was called television, or TV by its close friends. Today, the advancement in video technology is astonishing. Display Sciences has just developed a combination VCR/Portable Projection TV. What's next? you might wonder. Well, here are a few possibilities:

Barbell and Weights/TV Set Not for lightweights, this combo only gets heavy PBS

Combination LTD/LCD Screen TV Monitor This chic, shiny piece of equipment is both a flat liquid crystal TV set and a luxury automobile. Don't change channels while going over 50 mph.

Combination Videocamera/ Ice Cream Maker This tasty little gadget helps you watch your weight. V-8mm Recorder

This combination Video System/Vegetable Cocktail is for all those times you slapped yourself on the forehead and said, "Wow, I could have had another video format." Patch Cords/Sewing Set This invaluable idea will help solve those darn interfacing problems.

Satellite Dish/Fishing Rod This one's a real catch. It's for pulling in hundreds of TV channels. (Cont.)

#### **HOLY ECTOPLASM!**



### **GHOSTBUSTERS** MATERIALIZES EXCLUS ON TDK HS VIDEO CASS

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SUPER A

**⊗TDK.**■■■

SUPER AVILYN

When RCA/Columbia Pictures Home Video wanted to materialize "Ghostbusters" on High Standard video cassettes, who did they call? The Professionals. TDK.

That's because RCA/Columbia knows that TDK is the world leader in magnetic tape technology.

TDK's new HS formulation delivers a higher standard of performance to assure that the psychokinetic energy of "Ghostbusters" creates a truly extrasensory experience every time you play it.
Nobody wants to get "slimed" by an

inferior video cassette. So why take chances?





Beta his



RCA/Columbia didn't. TDK HS video cassettes deliver brighter, sharper colors and crisper, clearer imagesfrom proton charges to vaporous apparitions and more.

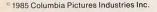
Additionally, the unique Super Avilyn particles and exclusive HDD binder system of TDK HS

offer optimum particle dispersion and assure that ectoplasmic residue won't ever clog your VCR heads.

When you want the very best in

home video entertainment, who ya gonna buy? "Ghostbusters" and TDK HS, of course.







9 1985 TDK Electronics Corp.



#### Of Course, Of Course

Even the most fully baked couch potatoes have to give their eyes a rest every now and then. How can TV addicts keep from going cold turkey when it comes time to turn off the tube? The people at TeeVee Toons Inc. suggest they sit back, bathe their eyes in darkness (shudder!) and let Television's Greatest Hits, a two-record collection, warm them with theme songs from the shows that first got them hooked.

The collection has 65 TV themes, from "Howdy Doody" to "Hawaii Five-O." Only about half the songs are from the original soundtracks, but all are ear-catching melodies that will stir up deep-fried memories and cause many a couch potato to wax nostalgic. The sitcom symphonies range from the silly to the (some might say) sublime: "The Toy Parade" (from Leave It to Beaver), "The Many Loves of Dobie Gillis," themes from Dennis the Manace, I Love Lucy and The Addams Family along with more serious works from Star Trek and 77 Sunset Strip.

Volume 1 can be had by sending \$16.95 to TeeVee Toons Inc., Box 1142 Radio City Station, NY, NY 10101.

#### Where the Ploys Are

Some video store owners will do anything to get our dollars. Consider the cases of Susan Gee and Charlotte Offerman, both of whom have gone to great lengths to make their stores more attractive to the potential videocassette buyer.

Gee, owner of Audio/Video Plus in Houston, has won almost every display contest ever offered. Her list of victories includes a trip to London from Disney, a trip to San Diego from Warner and a jeep from Vestron. She is not satisfied with a videocassette just sitting on a shelf. She wants it to jump off. For Paramount's release of the Star Trek series, A/V Plus really trekked out the special treatment. It built a mock-up of the Enterprise's bridge, complete with the real-life Sulu, a.k.a. George Takei.

For Making Michael Jackson's Thriller, she turned the whole store into a spooky Thriller set. For Culture Club's A Kiss Across the Ocean, she held a Boy George lookalike contest. For Where the Boys Are, she held a beach party in her parking lot.

A somewhat more intellectual approach is used by Offerman, who owns Calypso Video in Toledo, OH. Offerman thinks people will buy more cassettes if the person helping them in the store is knowledgeable about movies. So she went out and hired an in-store movie reviewer, David Varnadoe, a movie critic for a few local newspapers. "When David's done talking about a movie with customers," Offerman says, "they're so interested that they often buy it—even if they came to rent."-John Gaffney





rythmic pulsations. Times have changed and now video has gotten in the act.

Entrepreneur and trendsetter Steve Rubell, of NYC discoworld fame, has pulled the covers off yet another good idea. As the major domo for Manhattan's plush hotel, Morgans, Steve quickly realized his guests would be of the type who weren't kept waiting outside a Studio 54 door: movie stars, sports celebrities, rock singers, models. So when the doors opened to his world-class hotel, a videocassette recorder was waiting in every room.

"It may be one of the few hotels in the world where every room has a VCR," says a hotel spokesperson.

The Morgans video library, not to be confused with New York's



Morgan Library, has over 200 tapes for hotel guests to watch in the privacy of their \$165a-day rooms. "It's been so popular," reports hotel manager Stephen Quinn, "we add 10 movies a month to our video library."

John McEnroe and

Tatum O'Neal have been known to curl up with a good movie at Morgans from time to time, as have hotel guests Jodie Foster, Jeffrey Osborne, Carlos Santana, Bonnie Pointer, Barry Bostwick, Rob Lowe and Bianca Jagger,

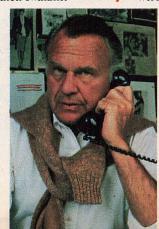
And what do celebrities at Morgans like to watch? "The most frequently requested movies," explains Quinn, "are From Russia With Love, Meatballs, Risky Business, The Right Stuff and Raiders of the Lost Ark. Topping the list, however, are Crimes of Passion and The Exterminator. Is somebody trying to tell us something?

Six-time New York City Marathon winner Grete Waitz is footloose and running in new directions. Grete spent part of the summer making the video Running to Win With Grete Waitz, in which she shares tips on nutrition, injury prevention, racing and training for all those would-be marathon winners.

With the video scheduled for release in late October, Grete was muscling celebrities for cameo walk-ons-or is that "run-ons"? Cover girl Kim Alexis and marathon swimmer Diana Nyad were

among those participating.

Fashion mogul Bill Blass' video system allows him to watch fashion shows-especially his own. But now we hear Bill is busy buying tapes "just for fun." Bill's hungry "eye" is turned on to all the classics from the grand old days when "people knew how to dress, had manners and lived in lovely homes." His favorite new movie, however, is La Traviata, in which people know how to sing.



great fun. he Village Voice



...wonderfully wicked.'
-USA Today

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The Los Angeles Times

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## FLASHES, DISPATCHES AND

### Cable may drop local TV



Couple of sex symbols sittin' around talking: Ruth, Reynolds.

#### LIFETIME LOSES LUSTER

By Seth Goldstein

Can Dr. Ruth save Lifetime? Not even Good Sex, the frank TV talk show she hosts, may be potent enough to keep the basic cable channel that's backed by ABC, Hearst and Viacom International from suffering the fate of many

other cable services-slow, painful death from lack of audience.

The latest ratings numbers from A.C. Nielsen show a continuing lack of interest in the service, despite Lifetime's \$25 million effort to spruce up its on-air look launched earlier this year. The signs are not propitious since several top executives of the channel have recently left.

An even less favorable sign may be the recent sale of ABC to Capital Cities. When the sale goes through next year, Capital is sure to take a hard look at ABC Video Enterprises, which has dropped a couple hundred million dollars in its short lifetime. That may not only mean the end of the Lifetime cable service; the Arts & Entertainment Channel, another ABC company, may also be threatened.

#### EIA: Sliced Prices an '85 Treat

**By Robert Gerson** 

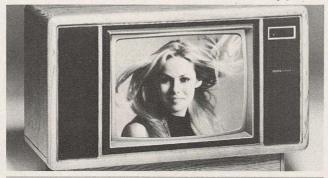
The next 12 months will likely offer video fans the biggest bargains on new equipment they've ever had. Such is the sentiment of the most recent industry-wide forecast compiled by the Electronic Industries Association (EIA).

The forecast takes into account several factors that are going to lower prices: As more and more companies have thrown their hats in the video ring, there are now over 40 different brands of color TVs being sold in stores across the country, and at least 60 different brands of VCRs. The increased competition among them means that prices will be coming down even further than they already have. Another factor is that customer demand for video equipment has eased somewhat and company inventories of VCRs, in particular, are growing. To alleviate the glut, even more price-slashing is likely.

The EIA forecast shows that manufacturers expect the average price of a color TV to be down about four percent this year as compared to 1984, while the price of an average home VCR will drop by about 10 percent. For 1986, the EIA sees color TV prices dipping again by about three percent, and VCRs plummeting by an additional seven percent.

What that means for video fans is that they can expect to pay about \$25 less for a color TV this year, and nearly \$15 less than that in '86. For VCRs, the savings translate to more than \$50 in '85 and about \$35 more next year. (R.G.)

Bargain bounty to bloom?: EIA sees prices for such items as Zenith color set (top) and JVC recorder dropping sharply again.





#### **Small Stations** Are at Risk

By Gary Arlen

Some local TV stationssuch as Spanish language or other specialized channelsmay soon disappear from the cable-TV roster, making room for new signals. These changes would be especially noticeable to viewers who are hooked up to small cable systems or overcrowded systems in or near big cities.

Such may be the sweeping effects stemming from a federal court decision killing off the controversial "must-carry" rules which required cable systems to retransmit any TV station which can be seen overthe-air locally. The ruling is expected to encourage cable systems to delete channels with a marginal audience, such as ethnic or educational channels or stations from nearby cities which duplicate the programs on other nearby stations. By dropping those signals, cable systems will free up channel space for more lucrative programming such as pay-TV or special-interest networks.

Although massive changes are unlikely-especially on new cable systems with 50 or more channels—the Federal Appeals Court decision has changed the basic framework of cable-TV operations. Retransmission of local TV stations has been a mainstay of cable TV for four decades; since the 1960s, the Federal Communications Commission has enforced "must-carry."

In recent years the issue has become more critical now that dozens of pay-TV and ad-supported program channels are available to cable operators. Some of these new channels are more attractive than small, local, independent TV stations which attract few viewers.

The court ruled that "mustcarry" regulations are "fundamentally at odds with the First Amendment."



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Choose from 21 Disney treasures, now just \$29.95 each. Ride with Robin Hood. Share the heart-warming tale of Old Yeller. Or enter the futuristic world of Tron.

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And as our holiday gift to you, buy any Disney title and get our never-before-released Comedy & Magic Revue for just \$9.95.

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Buddhist: Face-ing Death.

#### 'DEATH': BIG VID STORY

By Richard Zacks

Call it wolfpack journalism of the home video field. At the same time that Disney was spending more than a million dollars to attract media attention to its cassette release of Pinocchio, another company -without spending a penny -succeeded in attracting coverage by all three networks, People magazine, both wire servides, not to mention newspapers, magazines and radio stations galore.

What was this home video media darling? Gorgon Video's Faces of Death Vols. I & II, two compilations of actual footage of humans dying.

"This has somewhat embarassed us," admits Jaffer Ali, marketing director for Maljack Productions, which distributes Gorgon Video among several lines. "We're not known for this type of programming."

Faces of Death—originally a '78 movie released theatrically in Japan-died (forgive me) when first offered to home video stores in October '83. Volume I sold less than 2,000 copies in its first shipment.

Then quietly, by whispered recommendation, it grew to cult status. Volume II, produced in '81, was released on video last May.

An Associated Press reporter noticed a lot of Faces interest in several Detroit-area video stores. His feature set off a flood of coverage in the media-and sparked sales. The two tapes—featuring such scenes as seal-hunting, Beirut massacres and the famous Vietnam era footage of a Buddhist monk aflame-have sold 35,000 copies, including 7,500 in one 10-day stretch.

The question most asked by the wolfpack journalists, explains Ali, is "Why is it so popular?" He responds, "Hey, we really don't know. We're not psychiatrists."

#### ESPN. CNN to Dish Owners: Truth or Consequences

Satellite dish owners have weathered legal onslaughts. Now comes a moral onecourtesy of ESPN and Turner Broadcasting.

Under a law passed last year that legitimized home satellite dishes, owners can watch without charge any programs they can get, unless the program supplier has come up with a

#### Colorfulfill

New color for old movies-could that attract new cable subscribers to The Movie Channel and Cinemax? Both pay-TV services figure it can't hurt, and each has licensed 10 classic black-and-white movies that have been colorized by Hal Roach Studios. For the first time, subscribers will be able to watch-in a whole new light-Jimmy Stewart court Donna Reed in It's a Wonderful Life, and Cary Grant and Constance Bennett cavort in Topper (see review of videocassette version, pg. 170.)

The same titles are also becoming available on cassette, adding a new wrinkle to the home video business. Hal Roach thinks colorizing (done by computer) creates a "new" movie that deserves a new copyright. (S.G.) method for selling it. HBO, Showtime and others are moving to scramble their signals, and will be selling the necessary decoders to individual dish owners, who will also have to fork over a monthly subscription fee.

ESPN and Turner Broadcasting aren't ready to scramble yet, but are out to line up paying individual subscribers anyway. How? By appealing for voluntary compliance. They'll be sending out letters to home dish owners warning them that watching ESPN or Turner's Cable News Network and Headline News for free is illegal, and offering to sell oneyear licenses to those who want to watch. Turner plans to charge \$25 for both its news programs. ESPN is proposing a \$19.95 annual fee.

It's questionable whether either company really expects that the honor system will work. Both say they expect to be scrambling their feeds next vear. (R.G.)

#### VCRs TO BE **MADE IN US**

"Born in the USA" is the name of a Bruce Springsteen song and also the rallying cry of the new wave of patriotism sweeping the country. But video fans, with their Japanesebuilt products, are out of step with this spirit. That may change soon, however.

Several of Japan's leading VCR manufacturers, including Hitachi, Matsushita, Sharp, Sony and Toshiba, have indicated they are exploring the possibility of setting up assembly lines in the US. They're doing this to get their production closer to US customers, and to blunt the mounting criticism over this country's growing deficit in international trade with Japan.

While most of the key VCR components would continue to be supplied by Japanese factories, American labor would be used for assembly and testing. Though labor costs are higher here than in Japan, it's expected that the move would result in no price increase. (R.G.)(Cont.)

#### 'Scream' Pic Quiet but not Silent Video Hit

By Carl S. Kaplan

Not long ago, the controversy over the anti-abortion movie The Silent Scream was in the public spotlight at the White House. Now it's come to the private world of home video.

A 28-minute documentary that features the ultrasound image of a fetus "under attack" by a doctor, Silent Scream has made the lecture hall and church assembly rounds, convincing some viewers that the fetus depicted in the movie experiences pain from abortion. The movie, anti-abortionists claim, is worth a thousand ethical trea-

Some other viewers of the movie, however, remain skeptical of the fetus' reaction to the medical procedure. Some doctors contend that the movie has been sped up in parts to make the fetus appear to be thrashing.

If you would like to decide for yourself what The Silent Scream means, you can purchase a videocassette of the movie by writing to American Portrait Films, 1695 West Crescent, Suite 500, Anaheim, CA 92801. The tape's price is \$100 plus shipping and handling.

A spokesperson for the company said that 10,000 to 15,000 copies have been sold since December '84.

Abortion foe Dr. Bernard Nathanson looks toward video.





#### **BRANCH:** NO **OLIVE LEAF**

Bill Branch of Loomis, CA, a veteran TV news reporter, is also a determined foe of government regulation of the broadcast news media. He's also waging a personal fight to challenge the constitutionality of the Federal Communication Commission's Equal Time clause.

Branch's beef against the FCC rule goes back to '84, when he decided to run for village councilman of Loomis. When he told his station, ABC affiliate KOVR-TV in Sacramento, of his intentions, the management informed him that under FCC Equal Time guidelines, he would have to take an unpaid four-month leave of absence to campaign for office. "The station had no choice under the Equal Time rule. Based on my projected on-air time [as a reporter], the station's alternative would have been to give my oppo- | Supreme Court.



Branch: Time out.

nents 33 solid hours of free advertising time."

He withdrew from the race. but he also filed a formal complaint with the FCC. Said Branch recently, "Running for local office is a precious right, and it's wrong for a person to be denied that right just because he may be a newsman."

Branch said he's willing to press his suit all the way to the (C.S'.K.)

Annapolis-Baltimore, MD:

#### Digital VCRs Inching to US

Digital TVs and digitally recorded video programs are becoming commonplace. But digital VCR is still the wild frontier of video technology. The recorder that will do for TV picture quality what the digital compact disc player has done for audio is still at least several years away, according to officials at NHK, Japan's broadcasting network.

NHK says it has adapted the VHS format for digital video recording, and can now get up to two hours of recording time on a single cassette containing

metal tape. But, according to Kotaro Wakui, deputy director-general of NHK's engineering headquarters, a totally new format may be necessary to bring digital video recording into the home.

In Tokyo, he said that just how long a recording time video fans demand has yet to be determined. He noted that VHS cassettes now run up to eight hours, and said that neither the current VHS nor Beta formats could be used for digital recording to deliver that type of capacity.

#### VID AWARDS GO BIG TIME

Move over, Oscar. The newly formed Academy of Home Video Arts and Sciences (AHVAS) is laying plans for a nationally televised awards ceremony recognizing excellence in home video programming.

The group hasn't settled on a name for the accolade, but in spirit the award will be a contin- October '86.

uation of Video Review's ViRA prize. VR provided the impetus for AHVAS and will discontinue its annual ViRA ceremony in deference to the group.

AHVAS's 44 founding members, including most major video software companies, hope to air the awards show by

#### STEREO SCORECARD: 109 STATIONS ON THE AIR

The stereo television logjam | has broken: At our presstime, well over 100 US stations (and one Canadian outlet) were broadcasting or about to broadcast programs in stereo.

Sources say that at least 250 stations could convert to MTS (Multichannel TV Sound) by the end of '85. (Sources: Television Digest and VR staff.)

#### **NORTHEAST**

Boston, MA: WVJ (ind.), WBZ (NBC), WGBH (PBS) Hartford, CT: WFSB (CBS), WTIC (ind.), WEDH (PBS) Lancaster, PA: WGAL (NBC) New York, NY: WNBC (NBC), WNET (PBS) Newark, NJ: WWHT (ind.) Philadelphia, PA: WCAU (CBS), KYW (NBC) Providence, RI: WJAR (NBC), WPRI (ABC) Schenectady-Albany-Troy, NY: WMHT (PBS) Smithtown, NY: WSNL (ind.) Waterbury, CT: WTXX (ind.) Wilkes-Barre, PA: WOLF (ind.)

#### SOUTHEAST

Anderson-Greenville, SC: WAXA (ind.)

WMPT (PBS) Atlanta, GA: WTBS (ind.), WXIA (NBC) Baltimore, MD: WMPB (PBS), WJZ (ABC) Charlotte, NC: WBTV (CBS). WSOC (ABC) Charlottesville, VA: WVIR (NBC) Greensboro, NC: WXII (NBC) Greenville, SC: WYFF (NBC) Jacksonville, FL: WTLV Knoxville, TN: WATE (ABC) Leesburg, FL: WIYE (ind.) Lexington, KY: WLEX (NBC) Miami, FL: WPBT (PBS), WCIX (ind.) New Orleans, LA: WNOL (ind.), WYES (PBS) Oklahoma City, OK: KWTV (CBS), KTVY (NBC) Raleigh-Durham, NC: WPTF (NBC) Richmond, VA: WWBT (NBC) San Juan, PR: WSJU (NBC) Tallahassee, FL: WFSU (PBS) Tuscaloosa, AL: WDBB (ind.) Washington, DC: WRC (NBC), WDCA (ind.) Wilmington, NC: WECT (NBC)

Chicago, IL: WTTW (PBS) Cincinnatti, OH: WCET (PBS), WKRC (ABC), WXIX (ind.) Cleveland, OH: WVIZ (PBS), WCLQ (ind.), WOIO (ind.) Columbus, OH: WCMH Des Moines, IA: KDIN (PBS) Detroit, MI: WDIV (NBC) Duluth, MN: WDSE (PBS) Evansville, IN: WNIN (PBS) Ft. Wayne, IN: WKJG (NBC) Indianapolis, IN: WFYI (PBS), WPDS (ind.) Madison, WI: WISC (CBS) Milwaukee, WI: WTMJ (NBC), WMVS (PBS) Minneapolis, MN: WCCO (CBS), WUSA (NBC) Omaha, NE: WOWT (CBS), KMTV (NBC) St. Louis, MO: KPLR (ind.) South Bend, IN: KDU (NBC) Toronto, Canada: CFMT Wichita, KA: KWCH (CBS), KAKE (ABC) Zanesville, OH: WHIZ (NBC)

#### **SOUTHWEST**

Abilene, TX: KRBC (NBC) Amarillo, TX: KFDA (CBS), KAMR (NBC) Corpus Christi, TX: KRIS (NBC)

Dallas, TX: KERA (PBS) Houston, TX: KPRC (NBC), KUHT (PBS) Phoenix, AZ: KPHO (ind.), KPNX (NBC) Salt Lake City, UT: KSL (CBS), KUED (PBS) San Antonio, TX: KSAT (ABC) Waco-Temple, TX: KXXV (NBC) Wichita Falls, TX: KJTL (ind.)

#### WEST

Anchorage, AK: KTVA (CBS) Boise-Nampa, ID: KIVI (ABC) Denver, CO: KCNC (NBC), KRMA (PBS), KUSA (ABC) Fresno, CA: KMSG (ind.) Las Vegas, NV: KTNV (ABC), KRLR (ind.) Los Angeles, CA: KTLA (ind.), KNBC (NBC) Portland, OR: KATU (ABC) Pueblo, CO: KOAA (NBC) Sacramento, CA: KRBK (ind.), KXTV (CBS) San Francisco, CA: KTZO (ind.), KRON (NBC) Seattle, WA: KIRO (CBS). KOMO (ABC), KTZZ (ind.) Stockton, CA: KOVR (ABC)

—Doug Brod □

theatrical release. Secret Of The Lost Legend.



PREBOOK DATE...OCTOBER 3, 1985

"The dinosaurs are totally believable...the most beguiling creatures to make it to the screen since E.T." - Los Angeles Herald Examiner

TOUCHSTONE FILMS, preset "BABY SECRET " LOST LEGEND" starting WILLIAM KATT SEAN YOUNG PATRICK MCGOOHAN

\*\*S JERRY GOLDSMITH \*\* PROBLEM JOHN ALCOTT, B.S.C. \*\*\* CLIFFORD & ELLEN GREEN \*\*\* ROGER SPOTTISWOODE \*\*\* JONATHAN TAPLIN\*\*

\*\*TOUCHSTONE FILMS, preset "BABY SECRET \*\*\* LOST LEGEND" starting WILLIAM KATT SEAN YOUNG PATRICK MCGOOHAN

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\*\*TOUCHSTONE FILMS, preset \*\*\* BABY SECRET \*\*\* LOST LEGEND" starting WILLIAM KATT SEAN YOUNG PATRICK MCGOOHAN

\*\*TOUCHSTONE FILMS \*\*\* LOST LEGEND \*\*\* LOST Directed B.W.L. NORTON PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN



Touchstone Home Video distributed by WDTNT Co., Burbank, California 91521. (HV-1478-C) © MCMLXXXV Walt Disney Productions.

#### PICTURE BREAKTHROUGH?

## 'SUPER VHS' VCRS ARRIVE

#### Special Report By James B. Meigs

They're here. VHS VCRs with enhanced pictures—the first of a new breed informally known as "Super VHS"—are poised to begin landing in stores this month. This new generation of VCRs uses a package of circuitry improvements, dubbed High Quality VHS and developed by JVC.

JVC's introduction of the picture enhancing circuitry, first reported here last month, comes less than nine months after Sony and other Beta companies introduced Super Beta, a system claimed to boost Beta picture quality by 20 percent. Together, the two systems represent the first substantial improvements in VCR picture quality since home video recorders were introduced more than 10 years ago.

JVC will be the first manufacturer to have High Quality, or HQ, VHS VCRs available, with two models hitting stores this month. That company, which was the first to introduce the VHS format, has made the HQ technology available to other licensed manufacturers and many of these companies should have HQ models by mid-'86; a few may have them sooner.

HQ advocates insist that the improved format will have the total compatibility that Super Beta promised and almost, but not quite, delivered. While Super Beta VCRs can play conventional Beta tapes, Sony discovered that tapes recorded in Super Beta may play back somewhat poorly on older Beta decks. All Super Beta VCRs include compatibility switches to counter this fairly minor problem. VHS proponents stress that HQ VCRs won't need any switches or cause any confusion.

#### **Compromising Positions**

Actually, both HQ VHS and Super Beta are compromises between keeping compatibility with existing VCRs and achieving the best possible picture. Manufacturers in both camps have developed technologies that produce far better pictures than those of either HQ VHS or Super Beta, but these technologies are seriously incompatible with standard VHS and Beta. So far, they've been kept in the lab in favor of the less impressive, but more practical, compromise technologies.

Though both have the same aim, HQ VHS and Super Beta use dramatically different approaches to improving picture quality. The Super Beta system works by raising the frequency of the video luminance, or brightness, carrier signal. Since fine picture details require high frequency signals to reproduce them, raising the luminance carrier frequency increases Beta picture detail by 20 percent, say Beta manufacturers. Unfortunately, it is the changed frequency that makes Super Beta only partially compatible with older Beta recorders.

Instead of raising video frequency, HQ VHS inventors made three refinements in the signal processing circuitry. (For a detailed discussion, see sidebar.) The first is a technique called white-clip expansion which boosts signals during recording to make the edges of objects in the picture appear cleaner. The other two new circuits reduce video noise, a chronic problem in home VCRs. (Video noise is the random electrical interference that gives pictures a grainy, snowy look.)

JVC's decision not to pursue more picture detail by raising the video frequency is partly a reflection of the company's philosophy. According to Yuma Shiraishi, JVC's general manager of the video products division in Japan, the company won't introduce any change in the VHS format until "we have checked to make sure it's compatible with all VHS recorders and we have proposed the change to the other VHS companies." Only if other companies agree to the change will JVC incorporate it in VCRs.

Though the first VCRs to include the full package of HQ circuitry are about to arrive, JVC recorders including just the white-clip circuitry have been available for some time. JVC quietly added the white-clip feature to its HR-D140, 250 and 555 VCRs now in stores (see Equipment Review, p. 134). Models HR-D565 and 566 have all three picture improvements and will carry tentative list prices of \$850 and \$900, respectively, when they hit the shelves over the next few weeks. Both are four-head, VHS Hi-Fi models. The 566 adds an MTS decoder for stereo TV broadcasts.

#### **Family Affair**

Since JVC has made the HQ technology available to the entire VHS family, other VHS makers could begin building it into VCRs as soon as they choose to. Most, however, are not willing to announce their exact plans, and few appear ready to do it before '86. Ken Shimba, a spokesperson at Matsushita (the parent company of Panasonic and Quasar) says, for example, "We are going in the same direction as the VHS family, but when we will start selling [HQ] is not yet fixed."

RCA is taking a wait-and-see position says spokesperson Frank McCann, "We will look at it, decide how meaningful it is, then decide next year." NEC will introduce a Hi-Fi VCR with

Continued on page 184

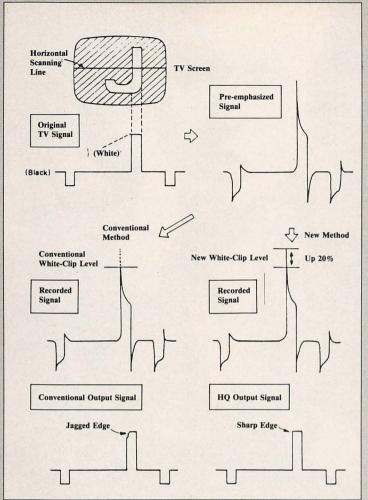


Fig. 1. White-clip expansion: Raising the white-clip level by 20 percent helps sharpen edges in the picture.

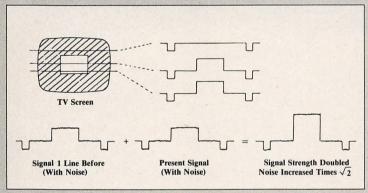


Fig. 2. Luminance, or Y-signal, noise reduction: Adding two lines together helps make video noise fade away.

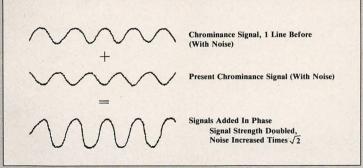


Fig. 3. Chrominance noise reduction: Using the same principle for color signals is also claimed to cut noise.

#### **HOW IT WORKS**

Instead of drastically redesigning the VHS format, the JVC engineers who developed the new High Quality, or HQ, system decided to refine its performance in three key areas. Using changes in VCR circuitry that theoretically don't affect the VCR's compatibility with other VHS recorders, the HQ system includes three parts: white-clip level expansion, to sharpen the picture; luminance noise reduction (YNR), to cut down on snowy pictures; and chrominance noise reduction (CNR), to reduce snow in the picture's color signal. (The diagrams illustrating these processes were provided by JVC.)

The diagram in Fig. 1, at left, illustrates the theory behind white-clip expansion. At the upper left of Fig. 1, a single horizontal scanning line is attempting to trace out part of the picture shown, a single letter "J." The J is white, while the rest of the screen is supposed to be black. Before the original TV signal is recorded on a home VCR, it is subjected to a process called pre-emphasis, in which high frequencies are boosted in order to get "up and over" any background noise. This preemphasis distorts the waveform as shown at the upper right of Fig. 1. In a conventional VHS recorder, the emphasized leading-edge peak of the white part of the signal is clipped, or stripped off, in order to make the entire range of the recorded signal fit on the magnetic tape. Until now, the level of clipping has been such that when the signal is de-emphasized during playback (to attempt to restore the original TV signal waveform), instead of a sharp leading-edge corner, the boundary between black and white has a rounded or jagged corner (see Fig. 1, lower left). This jagged corner contributes to the fuzzy edges of objects in video pictures.

In their research into ways to improve the VHS format, JVC engineers discovered that, thanks to improvements in magnetic tape and advances in circuitry, it's possible to raise the white-clip level of the recorded signal by as much as 20 percent. When these signals are de-emphasized during playback, the output signal (shown at the lower right of Fig. 1) is a more exact replica of the original video signal. The result, JVC claims, is sharper edges on objects in recorded pictures.

The luminance (or Y-signal) noise reduction principle is shown in Fig. 2. The scene we're trying to videotape is a white rectangle on a black background. Aside from the slight time difference between them, two adjacent horizontal scan lines will contain virtually the same video signal or waveform. So, if you delay one of these horizontal-line waveforms and add the two signals together, you will *double* the video signal amplitude (signal strength).

The video signals can be matched in this way because they are coherent (that is, their peaks and valleys fall in the same place). Noise, on the other hand, is random. The noise generated in one line is *not* a match for the noise generated in the second line. When you add these incoherent or unmatched noise signals together, the amplitude of the new noise signal is not twice as much as it was before, but only the square root of two (or 1.414) times as great as the noise of a single line. So, we've *doubled* the desired video luminance signal, but increased the undesired noise by only 1.414 times. So, the signal-to-noise ratio has been improved by about 41%, or slightly more than 3 dB.

Much the same approach is used in improving chrominance signal-to-noise ratios in the HQ system, as shown in Fig. 3. This time, a single horizontal line of color signal is delayed and added to the previous line. The sum, or amplitude, of the combined chroma signals is now twice as great as that of a single line. Like luminance noise, chroma noise is also random, so when the two chroma signal lines are added together, the noise again increases by a factor of only 1.414. The CNR system therefore yields an improvement of slightly more than 3 dB for chroma noise as well.

—Len Feldman



A frame plucked at random from any one of Ridley Scott's four feature films—The Duellists, Alien, Blade Runner, and this year's Legend—is graphic evidence that this man treats the screen as a canvas. Behind the beauty of the imagery is a master storytell-

## Ridley Scott On Set Design.

er with an uncommon ability to make visuals and sound resonate with meaning.

"My obsession for detail angers a lot of people. In the end, I think these small touches make an enormous difference."

"All films are, basically, a

process of accurate guessing. If you're wrong, well, you're wrong."

"Designing sets is one of the most enjoyable aspects of the films I do."

"I'm very respectful of actors. I listen to them".

"Sound is primal, as powerful as pictures. It's in-

stant. You don't have to do anything."

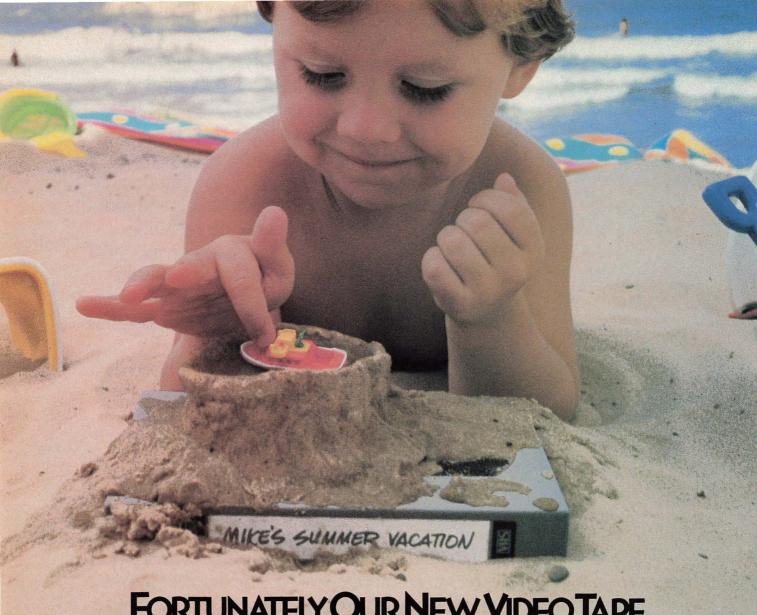
"I have this huge frustration with the image on theater screens and television. The day they invent a little black box which when placed in every theater and home optimizes projection and sound...that would be ideal."

The cinematic visions of filmmakers like Ridley Scott challenge the manufacturer to offer video equipment capable of capturing the totality of their art in all its subtlety and nuance. Mitsubishi accepts that challenge.

For a detailed look at Mitsubishi telecommunication equipment for the home, send for our brochure, Mitsubishi: The Thinking Inside.



Mitsubishi Electric Sales America, Inc., 5757 Plaza Drive, Box A, Cypress, CA 90630-0007. A \$10,000 donation in the name of Ridley Scott has been made to the U.S.A. for Africa Relief Fund.



## FORTUNATELY, OUR NEW VIDEO TAPE WON'T CAPTURE ALL LIFE'S SPECIAL MOMENTS.

Outdoors, even life's most innocent little episodes can turn portable video recording into portable video disaster. It's just *those* special moments that new Memorex Pro Cam video cassettes are designed to protect you against.

To help stand up to outdoor heat, cold and humidity, we make Pro Cam with a thicker base film that's 30% stiffer than our standard video tape.

To help prevent dropouts caused by static charges on the tape that attract dust and dirt, we've built Pro Cam with an exclusive anti-stat cassette mechanism.

But Pro Cam's crowning achievement is something you'd never expect from a video cassette—extended battery life. Our exclusive anti-stat mechanism helps the cassette run more freely, reducing strain on the motor and drain on the batteries—giving them longer life.

Of course, a video cassette this good deserves the extra protection of our new plastic Safeguard™ Storage Case. By fully enclosing the cassette, it's the ideal way to keep your recordings safe and secure.

With Pro Cam, you'll only bring home those special moments you want to save.

IS IT LIVE OR IS IT MEMOREX



#### ANNUAL EQUIPMENT DIRECTORY

# VRS 1986 BUYER'S GUIDE

n the pages that follow, you'll find what we believe is the most comprehensive data source in the history of home video. The information is presented in a usable and concise manner. For the first time, we've organized the specs of hundreds of products in easy-to-read charts.

Our 1986 Guide includes several new product categories—8mm video, laser disc/compact disc players and videocassette players. It also covers audio-related products that have married into the video family—video speakers, A/V systems and stereo TV decoders.

This year's Buyer's Guide is a bonus for regular readers. In the past, we've published the Guide as a separate magazine; this year, you're getting it as an extra in this issue (the biggest in our history). We suggest you save this Buyer's Guide to help you with your holiday shopping and as a reference guide throughout the year.

We're already thinking about how to make next year's Buyer's Guide bigger and better than ever. So write to us with your suggestions.

—The Editors

VIDEO REVIEW 1986 BUYER'S GUIDE. Editor: Jennifer Stern. Managing Editor: Joy Hulse. Listings Editor: Peter Reifsnyder. All specifications are manufacturers' data, not *VR* Equipment Review measurements. All prices are manufacturers' suggested retail prices. Special thanks to all the manufacturers' representatives who helped us gather the data.

#### SIGHT AND SOUND SYMPHONY

## TABILLOP VIDEO RIFCORDIFIS

nce an expensive plaything for hardcore videophiles, the VCR is well on its way to becoming a standard household item. Thanks to this well-earned popularity, there are so many models and features available that you need a guide to shop for one. There are currently almost 200 models on sale from nearly 40 manufacturers. They range in price from less than \$300 to more than \$1,500. Even current VCR owners may need a little guidance. Each year brings subtle and not-so-subtle changes in VCR design. Most are well made and well designed, so any one you choose will provide hours of enjoyment and edification. But some decks will be more right for you than others. We want to help you to shop carefully.

The biggest decision concerning VCRs is format: Beta vs. VHS. (8mm is a third, new format awaiting consumer approval. See page 49 for a guide to buying 8mm equipment.) In deciding between the two half-inch formats, most shoppers can base their decision on one of two considerations: quality or convenience.

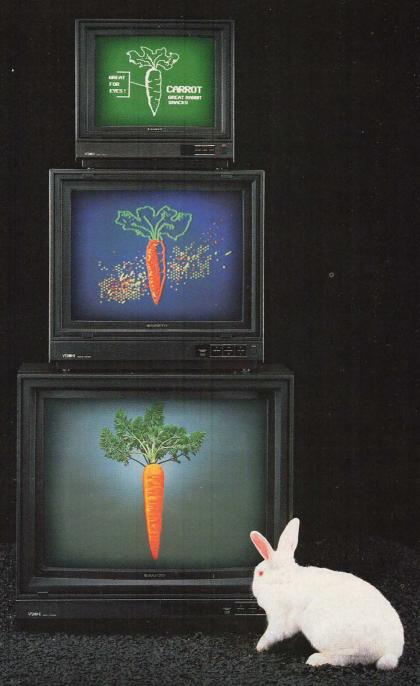
Beta advocates claim that, in tests, its picture quality is marginally better than VHS, and with the advent of Super Beta (see below), the margin is increased. Beta fans also claim Beta Hi-Fi is slightly better than VHS Hi-Fi, though both provide superb sound. Perhaps a more signifi-



'In 1985, we saw the first real advances in picture quality since the early consumer VCRs.'

photo: Rosemary Howard

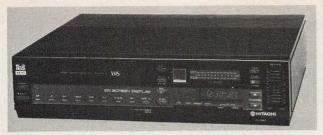
#### Those with vision will never watch television again.



SANYO VISION ART SERIES MONITORS. SO ADVANCED THEY'RE COMPUTER FRIENDLY, HAVE GREEN SCREEN AND ON-SCREEN DISPLAY, ARE BI-LINGUAL AND HAVE STEREO SOUND. Vision Art Monitors are for everyone tired of watching dumb TVs. Everyone who is smart enough to appreciate that our squared 14, 20 and 26 inch screens give them even more

to watch. Whether they're watching any one of 140 broadcast or cable stations, using a personal computer or a word processor. In fact, Vision Art Monitors all plug right into VCR and stereo systems, so you can see and hear things you never could on ordinary TV.

Vision Art Monitors give you even more food for thought.



Hitachi's model VT-87A: Are five heads better?

cant appeal is that Beta VCRs are generally less expensive than comparable VHS decks.

But more than 80 percent of VCR buyers today are buying VHS. Why? VHS has steadily increased its popularity over Beta in the past few years thanks to a bandwagon effect. Most people want decks that are compatible with those of their friends and relatives. Most also want the format that is best stocked at the local video rental store. For these reasons, VHS has become the more popular choice.

VCR shoppers should always have some idea of how they plan to use a deck before shopping. Those who want a VCR primarily to time-shift TV shows should consider a recorder with a multi-event programmable tuner/timer. At one sitting, some of these decks can be programmed to record up to nine programs over a time period ranging from two weeks to a year. Those who are more interested in watching prerecorded programs may prefer to make price a priority. In fact, they may consider buying a videocassette player (VCP), which plays but doesn't record.

A VCR needs only two heads to play and record tapes in all the available VCR speeds (in VHS, SP, LP and EP; in Beta, Beta II and Beta III). The extra video heads in three-, four- and five-head decks are there to help with special effects, giving jitter-free freeze frames, forward and reverse scan and slow motion—but the extra heads also add to the price. VHS recorders need two or more extra heads to perform these effects in the SP and EP modes. (Only a few decks have special effects in LP.) Beta VCRs can perform these effects in all modes

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CANON	VR-HF600	No	Yes	4	3	3	SP,LP,EP	SP,EP	Yes	107	16	14/4	Yes	No	Yes	Yes	4x17x15;19¾	\$900
CURTIS MATHES	MV755	No	Yes	4	3	3	SP,EP	SP,EP	Yes	107	99	14/4	Yes	No	Yes	Yes	4x17x14;14%	NA
CURTIS MATHES	MV758	Yes	No	4	3	3	SP,EP	SP,EP	Yes	169	_	21/8	Yes	No	Yes	Yes	4x17x14;173/s	NA
DENON	VA-1000	No	Yes	4	3	3	SP,LP,EP	SP,LP,EP	Yes	133	-	14/4	Yes	Yes	Yes	Yes	NA	\$1,000
EMERSON	VCS966	Yes	No	2	2	3	EP	EP	No	139	16	14/4	Yes	No	No	Yes	4x17x13;19%	\$900
FISHER	FVH 840	Yes	No	4	3	3	SP,EP	SP,EP	Yes	140	-	14/9	Yes	Yes	Yes	Yes	4x17x16;23	\$900
GE	IVCR6013X	No	No	2	3	3	EP	EP	Yes	107	_	14/4	No	No	No	Yes	4x17x12;14¾	\$710
GE.	IVCR6014X	No	No	4	3	3	SP,LP,EP	SP,LP	Yes	107	-	14/4	No	No	No	Yes	4x17x12;16%	NA
HARMAN KARDON	VCD-1000	Yes	No	2	3	3	SP,LP,EP	SP,LP,EP	Yes	105	16	14/4	No	No	Yes	Yes	4x15x18;13	\$850
HITACHI	VT-86A	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	Yes	No	Yes	Yes	4x17x14;19 <sup>2</sup> / <sub>5</sub>	\$895
HITACHI	VT-87A	No	Yes	5	3	3	SP,LP,EP	SP,LP,EP	Yes	107	80	365/8	Yes	No	Yes	Yes	4x17x14;21	\$1,095
INSTANT REPLAY	614IT3*	No	Yes	4	3	3	SP,EP	SP,LP,EP	Yes	107	14	14/4	Yes	No	No	Ÿes	4x17x12;14%	\$1,495
INSTANT REPLAY	618IT3*	Yes	Yes	4	3	3	SP,EP	SP,LP,EP	Yes	169	-	21/8	Yes	No	Yes	Yes	NA	\$1,795
JC PENNEY	5074	No	Yes	4	3	3	SP,EP	SP,EP	Yes	107	99	14/4	No	No	No	Yes	4x17x12;20	\$800
JC PENNEY	5075	Yes	No	4	3	3	SP,EP	SP,EP	Yes	169	-	21/8	No	No	Yes	Yes	4x17x14;22	\$1,300
IVC	HR-D555	Yes	No	4	3	3	SP,EP	SP,EP	No	105	16	14/8	Yes	No	Yes	Yes	4x17x15;19%	NA
IVC	HR-D565	No	No	4	3	3	SP,EP	SP,EP	Yes	181	-	14/8	Yes	No	Yes	Yes	4x17x15;161/5	NA
IVC	HR-D566	Yes	No	4	3	3	SP,EP	SP,EP	Yes	181	_	14/8	Yes	No	Yes	Yes	4x17x15;16%	NA
JVC	HR-D725	No	No	4	3	3	SP,EP	SP,EP	Yes	139	_	14/8	Yes	Yes	No	Yes	4x17x15;201/s	\$1,199
KENWOOD .	KV-917HF	Yes	No	4	2	3	SP,EP	SP,EP	No	157	10	14/8	Yes	Yes	Yes	Yes	4x17x15;NA	NA
MAGNAVOX	VR8540SL	No	Yes	2	3	3	SP,LP,EP	EP	Yes	107	-	14/4	Yes	No	Yes	Yes	4x17x12;14½	\$849
MAGNAVOX	VR8560	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	169	-	21/8	Yes	No	Yes	Yes	4x17x14;17%	\$1,199
MARANTZ	VR450	Yes	No	2	3	3	EP	EP	No	105	16	21/4	Yes	No	Yes	Yes	4x17x15;16¾	\$750
MARANTZ	VR550	Yes	No	4	3	3	SP,LP,EP	SP,LP,EP	Yes	140	-	21/8	Yes	No	Yes	Yes	4x17x15;16¾	\$950
MINOLTA	MV-70S	No	Yes	4	3	3	SP,EP	SP,EP	Yes	133	80	14/4	Yes	No	Yes	Yes	4x17x12;19 <sup>2</sup> / <sub>5</sub>	NA
MITSUBISHI	HS-410UR	Yes	No	4	3	3	SP,EP	SP,EP	Yes	105	16	14/8	Yes	No	No	Yes	4x17x12;16	\$749
MITSUBISHI	HS-430UR	Yes	No	4	3	3	SP,EP	SP,EP	Yes	139	16	14/8	Yes	Yes	No	Yes	4x17x15;167/10	\$1,049



Hi-Fi MTS recording: Fisher model FVH840.

without extra heads, although some have them to improve the quality of these effects. If you want special effects, check to be sure the VCR you buy has the features you want in the modes you'll be using most.

Another feature to check is the tuner/timer. Most VCRs today are "cable ready." This means the deck can be hooked up directly to your incoming cable service (if you pay for cable, of course). Channel selection buttons on the VCR can then be used to program the deck; if your timer has the capacity, you can record two or more cable

events in a row—something you couldn't do if you had the VCR hooked up to the cable company's channel selection box. These decks cannot tune in pay-cable channels which are scrambled by cable operators. These signals must go through the cable company's box. However, some VCRs have additional inputs that allow you to select them with the remote control.

There are many other features likely to be found on mid- and high-priced decks. *Backspace editing* backs up the tape a few frames after a recorded scene in order to eliminate picture breakup. *Auto indexing* enables you to relocate a certain spot on a tape simply by designating it as "0" on the tape counter. *Picture controls* will enhance picture detail but may also increase video noise. *Slow tracking* is a special tracking adjustment which reduces jitter in slow-motion pictures and freeze frames.

With the advent of Hi-Fi stereo audio, VCR sound made a dramatic step forward in quality and in complexity. Hi-Fi VCRs are not for everyone. They cost more than other VCRs, starting at about \$600. For those who care more about what's happening in a movie or pro-

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MANUFACTURE	R AGN	/-	\$ /.	\$ /	0/	9	2) 2	/ Reg	13	9/2	0.	0. 0	/8	3/8	30/3	The last	Ser Jan Star So	AND AND CH
NEC	N895EU	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	139	_	14/8	Yes	Yes	Yes	Yes	4x17x15;20%	\$1,295
PANASONIC	PV-1442	Yes	No	2	3	3	SP	SP	Yes	82	99	: 14/4	Yes	No	No	Yes	4x17x12;143/5	\$750
PANASONIC	PV-1545	No	No	4	3	3	SP,EP	SP,EP	Yes	82	99	14/4	Yes	Yes	No	Yes	4x17x12;143/5	\$875
PANASONIC	PV-1740	Yes	No	4	3	3	SP,EP	SP,EP	Yes	169	_	21/8	Yes	Yes	No	Yes	4x17x14;17%	\$1,350
PENTAX	PV-T100A	No	Yes	2	3	3	EP	EP	No	107	80	14/4	Yes	No	Yes	Yes	4x17x14;19%	NA
PHILCO	V1670WSL	No	No	2	3	3	SP,LP,EP	EP	Yes	107		14/4	Yes	No	Yes	Yes	4x17x12;14½	\$700
PIONEER	VH-600	No	Yes	2	3	3	SP,LP,EP	SP,LP,EP	Yes	107	80	14/4	Yes	No	No	Yes	4x18x14;193/8	\$900
QUASAR	VH5355	No	Yes	2	3	3	EP	EP	Yes	107	99	14/4	Yes	No .	Yes	Yes	4x17x12;143/5	NA
QUASAR	VH5655	No	Yes	4	3	3	SP,EP	SP,EP	Yes	107	99	14/4	Yes	No	Yes	Yes	4x17x12;14%	NA ·
QUASAR	VH5857	Yes	No	4	3	3	SP,EP	SP,EP	Yes	169	\$ <u> </u>	21/8	Yes	No	Yes	Yes	4x17x14;17%	\$1,300
RADIO SHACK	16-610	Yes	No	2	3	3	EP	EP	No	105	12	14/3	No	No	Yes	Yes	5x17x15;NA	\$700
RCA	VLT600HF	No	Yes	2	3	3	SP,EP	SP,EP	No	107	80	14/4	Yes	Yes	No	Yes	4x17x15;19%	NA
RCA	VLT-625HF	No	Yes	4	3	3	SP,EP	SP,EP	No	107	80	14/4	Yes	No	No	Yes	4x17x15;19%	NA
RCA	VLT700HF	No	Yes	5	3	3	SP,EP	SP,EP	Yes	133		365/8	Yes	No	Yes	Yes	5x17x15;20	NA
SANSUI	SV-R9700HF	Yes	Yes	4	2	3	SP,LP,EP	SP,EP	Yes	178	-	14/8	Yes	No	No	Yes	5x17x15;19	\$999
SANSUI	SV-R9900HF	No	No	4	2	3	SP,LP,EP	SP,EP	Yes	139	16	14/8	Yes	No	Yes	Yes	4x17x15;20%	\$1,299
SEARS	5342	No	Yes	4	3	3	SP,LP,EP	EP	No	107	80	14/4	Yes	Yes	Yes	Yes	4x17x14;19¾	\$590
SHARP	VC5F5U	No	Yes	2	3	3	SP,LP,EP	EP	No	108	12	14/3	Yes	No	Yes	Yes	5x17x15;25%	NA
SHARP	VC5F7U	No	Yes	4	3	3	SP,LP,EP	SP,EP	No	108	12	14/5	Yes	Yes	Yes	Yes	5x17x15;241/5	\$1,000
SHARP	VC489	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	142	—	14/8	Yes	Yes	Yes	Yes	5x17x15;31½	\$1,400
SYLVANIA	VC2976GY	No	Yes	2	3	3	SP,LP,EP	EP	Yes	107	_	14/4	Yes	No	Yes	Yes	4x17x12;14½	\$850
SYLVANIA	VC3645GY	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	169	_	21/8	Yes	No	Yes	Yes	4x17x12;17%	\$1,200
TEAC	MV-800	Yes	No	4	2	3	SP,LP,EP	SP,LP,EP	No	125	_	14/8	No	No	Yes	Yes	4x17x15;17½	\$1,200
TEAC	MV-1000	No	No	4	2	3	SP,EP	SP,EP	Yes	139	-	14/8	Yes	Yes	No	Yes	4x17x15;20%	\$1,400
TEKNIKA	587	No	No	2	3	3	EP	EP	Yes	107	99	14/4	No	No	No	Yes	4x17x12;15½	NA
TOSHIBA	M-5900	Yes	No	4	2	3	SP,LP,EP	SP,EP	Yes	117	16	7/4	Yes	Yes	Yes	Yes	NA	NA
YAMAHA	YV-1000	Yes	No	4	2	2	SP,EP	SP,EP	No	181	-	14/8	Yes	No	Yes	Yes	4x17x15;19	\$1,000
ZENITH	VR3100	No	No	4	2	3	SP,EP	SP,EP	Yes	178		14/8	Yes	No	Yes	Yes	4x17x15;17%	\$700
ZENITH	VR3200	Yes	No	4	2	3	SP,EP	SP,EP	Yes	178		14/8	Yes	No	Yes	Yes	4x17x15;17%	\$800

gram than the quality of the characters' voices, they may not be worth the investment. But for music lovers and fans of big-screen movie sound, Hi-Fi audio (also known as AFM—audio frequency modulation) is well worth its price. Its specifications are unsurpassed by any medium except compact disc—an 80 dB signal-to-noise ratio, which means virtually no background noise at all, and a frequency range of 20 Hz to 20 kHz, the full range of human hearing.

In both Beta and VHS Hi-Fi, the audio is recorded across the whole width of the tape. Conventional VCR audio, also known as "longitudinal audio," is recorded on a tiny strip on one edge of the tape. Hi-Fi VCRs, however, also record and play conventional audio, so tapes



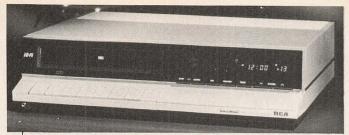
Aiwa's model AV-70: For a Beta Hi-Fi high.

recorded on Hi-Fi VCRs can be played on conventional VCRs and vice versa.

Hi-Fi audio is available in both Beta and VHS. Be-

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AIWA	AV-70	No	Yes	3	2	2	11,111	11,111	No	120	14	14/8	No	No	Yes	Yes	4x13x12;17	\$750
NEC	VC-N65EU†	No	Yes	2	3	3	11,111	11,111	No	105	16	7/3	No	No	Yes	Yes	4x16x14;22½0	\$750
NEC	VC-N70EU	No	Yes	4	2	2	11,111	11,111	Yes	134		21/8	No	No	Yes	Yes	4x17x14;231/10	\$999
PIONEER	VX-50†	Yes	No	2	2	-3	111,111	111,111	No	118	14	7/6	No	No	Yes	Yes	4x17x15;22%	\$800
PIONEER	VX-90†	Yes	No	4	2	3	II,III	II,III	Yes	181	-	21/8	No	No	Yes	Yes	4x17x16;25%	\$1,500
RADIO SHACK	16-601†	No	No	2	2	2	Ш	III	No	105	16	14/8	No	No	Yes	Yes	4x17x15;NA	\$500
SANYO	VCR7200	No	No	2	2	2	III	III	No	105	12	14/8	No	No	No	Yes	5x17x14;19%	\$700
SANYO	VCR7250†	No	No	2	2	2	Ш	11,111	No	105	16	14/8	No	No	No	Yes	4x17x15;17%	\$680
SANYO	VCR7500	Yes	No	2	2	2	III	III	No	105	12	14/8	No	No	No	Yes	4x13x14;16½	\$750
SONY	SL-HF300	No	Yes	2	2	3	11,111	П,Ш	No	107	14	7/6	No	No	Yes	Yes	4x17x15;24¼	\$700
SONY	SL-HF400†	Yes	No	2	2	3	11,111	11,111	No	118	14	7/6	No	No	Yes	Yes	4x17x15;225/16	\$800
SONY	SL-HF600†	Yes	No	2	2	3	11,111	11,111	No	181	—	7/6	No	No	Yes	Yes	4x17x15;22%6	\$1,000
SONY	SL-HF900†	Yes	No	4	2	3	11,111	11,111	Yes	181	-	21/8	No	No	Yes	Yes	4x17x16;25%	\$1,500
тоѕніва	V-554	No	No	2	2	2	П,Ш	11,111	Yes	117	14	7/4	No	No	No	Yes	4x17x15;25%	\$620
TOSHIBA	V-556	No	No	4	2	2	II,III	III,III	Yes	117	_	14/8	No	No	No	Yes	4x17x16;26%	\$880

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MANUFACTURER AKAI	VS-303U	No	No	2	2	3	EP	EP	Yes	105	16	28/4	No	No	No	Yes	4x13x15;19	\$599
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AKAI	VS-303U	No	No	2	2	3	EP	EP	Yes	105	16	28/4	No	No	No	Yes	4x13x15;19	\$599
AKAI CURTIS MATHES	VS-303U MV730	No No	No No	2 2	2 3	3	EP EP	EP EP	Yes Yes	105 82	16 14	28/4 14/2	No No	No No	No No	Yes No	4x13x15;19 4x17x12;13½ 4x17x12;13½	\$599 NA
AKAI CURTIS MATHES CURTIS MATHES	VS-303U MV730 MV740	No No No	No No No	2 2 2	2 3 3	3 3 3	EP EP EP	EP EP EP	Yes Yes Yes	105 82 82	16 14 99	28/4 14/2 14/4	No No No	No No No	No No No	Yes No Yes	4x13x15;19 4x17x12;13½ 4x17x12;13½	\$599 NA NA
AKAI CURTIS MATHES CURTIS MATHES CURTIS MATHES EMERSON	VS-303U MV730 MV740 MV753	No No No No	No No No	2 2 2 4	2 3 3 3	3 3 3	EP EP EP SP,EP	EP EP EP SP,EP	Yes Yes Yes Yes	105 82 82 107	16 14 99 99	28/4 14/2 14/4 14/4	No No No No	No No No	No No No No	Yes No Yes Yes.	4x13x15;19 4x17x12;13% 4x17x12;13% 4x17x12;13%	\$599 NA NA NA
AKAI CURTIS MATHES CURTIS MATHES CURTIS MATHES	VS-303U MV730 MV740 MV753 VCR870	No No No No	No No No No	2 2 2 4 2	2 3 3 3 2	3 3 3 3 3	EP EP EP SP,EP EP	EP EP EP SP,EP EP	Yes Yes Yes Yes No	105 82 82 107 105	16 14 99 99 12	28/4 14/2 14/4 14/4 14/4	No No No No	No No No No	No No No No	Yes No Yes Yes. Yes	4x13x15;19 4x17x12;13% 4x17x12;13% 4x17x12;13% 5x17x13;20	\$599 NA NA NA \$500



RCA's VLT600: New angle on controls.

cause Beta Hi-Fi has been around longer, there is a lot more prerecorded software available in Beta Hi-Fi, a consideration if you're a fan of prerecorded programs. For those who don't wish to spend all that money on Hi-Fi audio but would still like stereo sound, there are less expensive VHS stereo decks, which don't have impressive specs, but are stereo nonetheless. Noise-reduction improves VHS stereo to better than low-fi levels.

To get the full sound from a Hi-Fi VCR or even from a VHS stereo deck requires a bit of fiddling. Hooking up a Hi-Fi VCR to a TV set with a tiny, monaural speaker defeats the purpose. It's best to connect the video output from a Hi-Fi VCR to a TV set or monitor and to connect the audio outputs (two, for stereo) to a separate stereo system (amplifier and speakers). Second best is to hook it up to a monitor/receiver with a stereo amplifier and a good-sized set of speakers built in. (Cont.)

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FISHER	FVH-820	Yes	No	2	3	3	EP	EP	No	105	14	14/5	Yes	Yes	Yes	Yes	5x17x14;20½	\$600
FISHER	FVH-830	Yes	No	4	3	3	SP,EP	SP,EP	Yes	105	14	14/9	Yes	Yes	Yes	Yes	5x17x14;20 <sup>2</sup> / <sub>5</sub>	\$700
GE	1VCR6002X	No	No	2	3	3	EP	EP	Yes	82	14	14/4	No	No	No	No	4x17x12;131/4	\$370
GE	1VCR6003X	No	No	2	3	3	EP	EP	Yes	107	14	14/4	No	No	No	No	4x17x12;131/4	\$400
GE	1VCR6004X	No	No	2	3	3	EP	EP	Yes	82	12	14/4	No	No	No	Yes	4x17x12;131/4	\$415
GE	1VCR6010X	No	No	2	3	3	EP	EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;131/4	\$430
GE	1VCR6011X	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;13½	\$555
GE .	1VCR6012X	No	No	2	3	3	EP	EP	Yes	107		14/4	Yes	Yes	No	Yes	4x17x12;14¾	\$550
GE	1VCR6018X	Yes	No	4	3	3	SP,LP,EP	SP,EP	Yes	169		21/8	No	No	No	Yes	4x17x12;19	NA
GOLDSTAR	GHV-41FM	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	82	12	14/2	No	No	No	No	5x17x14;24½	\$400
GOLDSTAR	GHV-42FM	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	105	12	14/4	No	No	No	Yes	5x17x14;24½	\$500
GOLDSTAR	GHV-45FM	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	105	12	14/2	No	No	No	No	5x17x14;24½	\$420
GOLDSTAR	GHV-51FM	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	12	14/4	No	No	No	Yes	4x17x14;23	\$470
GOLDSTAR	GHV-55FM	No	No	2.	3	3	SP,LP,EP	SP,LP,EP	No	105	12	14/2	No	No	No	No	4x17x14;23	\$470
GOLDSTAR	GHV-58FM	No	No	4	3	3	SP,LP,EP	SP,LP,EP	Yes	139	_	14/8	Yes	No	No	Yes	5x17x14;26	\$600
нітаєні	VT-60A	No	No	2	3	3	SP,EP	EP	No	82	80	1/1	No	No	No	No	4x17x12;16½	\$399
нітасні	VT-64A	No	No	4	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	No	No	No	Yes	4x17x12;16½	\$649
HITACHI	VT-65A	No	No	4	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	Yes	No	No	Yes	4x17x12;16½	\$695
HITACHI	VT-71A	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	82	80	14/4	No	No	No	Yes	4x17x12;16½	\$499
нітасні	VT-74A	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	107	80	14/4	No	No	No	Yes	4x17x12;16½	\$595
INSTANT	62IT3*	No	Yes	2	3	3	SP,EP	SP,LP,EP	Yes	107	14	14/1	No	No	No	No	4x17x12;131/3	\$749
REPLAY		-								- 1-16								
INSTANT	63IT3*	No	Yes	2	3	3	SP,EP	SP,LP,EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;13%	\$789
REPLAY																		
REPLAY	610IT3*	No	Yes	2	3	3	SP,EP	SP,LP,EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;131/5	\$859
INSTANT	611IT3*	No	Yes	4	3	3	SP,EP	SP, LP, EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;13½	\$1,075
REPLAY	011113	140	1 05		3	3	JI,LI	or ,Er ,Er	1 03	107	14	14/4	140	140	140	1 03	4217212,1373	\$1,075
INSTANT	Caption	No	No	2	3	3	SP,LP,EP	SP,EP	Yes	107	16	14/4	No	No	No	Yes	4x17x12;13½	NA
REPLAY	Master*		The same of the sa				(1)	No. of the Control of	Semantin de			16-1600	***************************************				NUMBER OF THE PARTY OF THE PART	
JC PENNEY	5063	No	No	2	3	3	EP	EP	No	105	12	14/2	No	No	No	No	5x17x14;26	\$430
JC PENNEY	5066	No	No	2	3	3	EP	EP	No	107	14	14/2	No	No	No	No	4x17x12;17	\$500
JC PENNEY	5069	No	No	2	3	3	EP	EP	No	107	80	14/4	No	No	No	Yes	4x17x12;18	\$470
JC PENNEY	5072	No	No	3	3	3	EP	EP	Yes	107	80	14/4	No	No	No	Yes	4x17x12;18	\$550
JC PENNEY	5073	No	No	4	3	3	SP,EP	SP,EP	Yes	107	99	14/4	No	No	No	Yes	4x17x12;16	\$650
JVC	HR-D140	No	No	4	3	3	SP,EP	SP,EP	Yes	82	12	14/1	No	No	No	Yes	4x17x15;16%	\$549
JVC	HR-D150	No	No	4	3	3	SP,EP	SP,EP	No	105	14	14/4	No	No	No	Yes	4x17x15;16%	\$599

One exciting reason to consider a stereo deck now—Hi-Fi or not—is the advent of stereo television. More and more decks this year are equipped with MTS (multichannel TV sound) decoding, which decodes not only stereo signals, but also SAP (second audio program) broadcasts. Others are equipped with MPX (multiplex) jacks to which you can hook up a separate MTS decoder. If your deck does not have MTS decoding or an MPX jack, you can always record stereo programs by hooking

up the deck to the output of an MTS monitor/receiver or TV tuner. But if you plan to record many MTS programs in a row from different channels or to watch TV at the same time you're recording, consider an MTS- or MPX-equipped deck.

One feature every VCR buyer can benefit from is picture quality. VR, over the past five years, has not been alone in lamenting that although VCRs have been much improved every year, picture quality stayed virtually the

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vc	HR-D225	No	No	4	3	3	SP,EP	SP,EP	No	105	6	14/8	Yes	Yes	Yes	Yes	5x17x15;20%	\$749
VC	HR-D250	No	No	4	3	3	SP,EP	SP,EP	Yes	105	14	14/4	No	No	No	Yes	4x17x15;16%	NA
KENWOOD	KV-913	No	No	4	2	3	SP,EP	SP,EP	No	82	12	14/1	No	No	No	Yes	4x17x15;16%	\$575
KENWOOD	KV-915	No	No	4	2	3	SP,EP	SP,EP	No	105	14	14/4	No	No	No	Yes	4x17x15;16%	\$650
LOYDS	L824A	No	No	2	3	3	SP,LP,EP	SP,LP,EP	Yes	105	12	14/1	No	No	No	No	4x17x14;24%	NA
LOYDS	L838	No	No	2	3	3	SP,LP,EP	EP	Yes	105	16	21/4	No	No	No	Yes	4x17x14;21%	NA
LOYDS	L850	Yes	No	2	3	3	SP,LP,EP	SP,LP,EP	Yes	105	16	21/4	Yes	Yes	Yes	Yes	4x17x14;24 <sup>3</sup> / <sub>10</sub>	NA
MAGNAVOX	VR8510SL	No	No	2	3	3	SP,LP,EP	EP	Yes	82	14	14/2	No	No	No	No	4x17x12;13%	\$499
MAGNAVOX	VR8520SL	No	No	2	3	3	SP,LP,EP	EP	Yes	107	14	14/2	No	No	No	Yes	4x17x12;13 <sup>3</sup> / <sub>16</sub>	\$549
MAGNAVOX	VR8530SL	No	Yes	2	3	3	SP,LP,EP	EP	Yes	107	14	14/2	Yes	Yes	No	Yes	4x17x12;14½	\$699
MARANTZ	VR250	Yes	No	2	3	3	EP	EP	No	105	16	21/4	Yes	No	Yes	Yes	4x17x15;16¾	\$600
MINOLTA	MV-305	No	No	3	3	3	EP	EP	Yes	107	80	14/4	No	No	No	Yes	4x17x12;16½	NA
AITSUBISHI	HS-318UR	No	No	2	3	3	SP,EP	EP	No	105	16	14/4	No	No	No	Yes	5x17x12;16	\$399
MITSUBISHI	HS-319UR	No	No	3	3	3	SP,EP	SP,EP	Yes	105	16	14/8	No	No	No	Yes	5x17x12;16	\$499
NEC	N901BU	No	No	2	3	3	SP,EP	EP	No	105	16	21/2	No	No	No	Yes	4x17x15;16½0	\$549
VEC	N902U	Yes	No	2	3	3	EP	EP	No	105	16	21/2	Yes	Yes	Yes	Yes	4x17x15;16%	\$659
NEC	N911EU	No	No	3	3	3	SP,EP	SP,EP	No	105	16	21/4	No	No	No	Yes	4x17x15;16 <sup>7</sup> / <sub>10</sub>	\$579
NEC	N912U	Yes	No	3	3	3	SP,EP	SP,EP	No	105	16	21/4	Yes	Yes	Yes	Yes	4x17x15;16¾0	\$699
PANASONIC	PV-1330	No	·No	2	3	3	SP	SP	Yes	82	14	14/2	No	No	No	No	4x17x12;13%	NA
PANASONIC	PV-1340	No	No	2	3	3	SP	SP	Yes	107	99	14/4	No	No	No	Yes	4x17x12;13%	\$550
PANASONIC	PV-1535	No	No	4	3	3	SP,EP	SP,EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;13 <sup>2</sup> / <sub>3</sub>	\$650
PANASONIC	PV-1540	Yes	No	4	3	3	SP,EP	SP,EP	Yes	82	99	14/4	Yes	Yes	No	Yes	4x17x12;14%	\$750
PENTAX	PV-T20A	No	No	3	3	3	EP	SP,LP,EP	No	107	80	14/4	No	No	No	Yes	4x17x12;17%	NA
HILCO	V1004WSL	No	No	2	3	3	SP,LP,EP	EP	Yes	82	14	14/2	No	No	No	No	4x17x12;13¾6	NA
HILCO	V1320WSL	No	No	2	3	3	SP,LP,EP	EP	Yes	107	14	14/2	No	No	No	Yes	4x17x12;13 <sup>3</sup> / <sub>16</sub>	\$450
HILCO	V1561WSL	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	107	_	14/4	Yes	Yes	Yes	Yes	4x17x12;14½	\$700
QUASAR	VH-5151	No	No	2	3	3	EP	EP	Yes	82	14	14/2	No	No	No	No	4x17x12;131/10	NA
UASAR	VH5152	No	No	2	3	3	EP	EP	Yes	107	14	14/2	No	No	No	No	4x17x12;13%	NA
UASAR	VH5153	No	No	2	3	3	EP	EP	Yes	82	14	14/2	No	No	No	Yes	4x17x12;131/10	\$500
QUASAR	VH5154	No	No	2	3	3	EP	EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;131/10	\$520
QUASAR	VH5251	No	No	4	3	3	SP,EP	SP,EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;13%	\$660
UASAR	VH5254	No	No	4	3	3	SP,EP	SP,EP	Yes	107	99	14/4	Yes	Yes	Yes	Yes	4x17x12;14%	\$790
RADIO SHACK	16-503	No	No	2	3	3	EP	EP	No	105	12	14/3	No	No	No	Yes	5x17x14;NA	\$460
RADIO SHACK	16-504	No	No	2	3	3	EP	EP	No	105	12	14/1	No	No	No	No	4x17x14;NA	\$400
ADIO SHACK	16-700	Yes	No	2	3	3	EP	EP	No	105	12	14/2	Yes	Yes	Yes	Yes	5x17x14;NA	\$600
RCA	VLT-250	No	No	2	3	3	EP	EP	No	80	80	1/1	No	No	No	No	4x17x12;15%	NA
RCA	VLT260/270°	No	No	2	3	3	EP	EP	No	80	80	1/1	·No	No	No	Yes	4x17x12;15%	NA
RCA	VLT375	No	No	2	3	3	EP	EP	No	107	80	14/4	No	No	No	No	4x17x12;161/10	NA
RCA	VLT385	No	No	2	3	3	EP	EP	No.	107	80	14/4	No	No	No	Yes	4x17x12;161/10	NA
RCA	VLT450/460	No	No	4	3	3	SP,EP	SP,EP	No	107	80	14/4	No	No	No	Vac	4x17x12;16%	NA

same after the introduction of the early consumer VCRs. 1985 brought that losing streak to an end with the introduction of Super Beta by Sony and other Beta manufacturers. Super Beta VCRs and Super Betarecorded tapes are essentially compatible with regular Beta VCRs and tapes. By boosting the frequency on the incoming video signal, the Super Beta process produces a noticeable improvement in picture detail. It's included on most of this year's Beta VCRs.

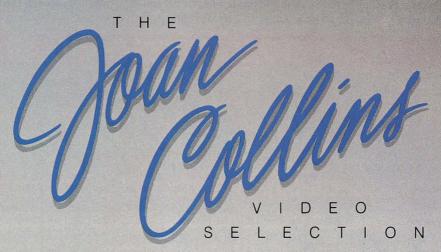
VHS manufacturers promise similar improvements in the future. In fact, JVC has announced new "High Quality" VHS VCRs, which have, it says, improved picture quality. They'll appear in coming months from various VHS manufacturers.

Where picture quality is concerned, we have some good news for the shopper on a budget: Our Equipment Reviews at CBS Technology Center have revealed, time after time, that price has almost nothing to do with pic-

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RCA	VLT470	No	No	4	3	3	SP,EP	SP,EP	No	107	80	365/8	No	No	No	Yes	4x17x12;16%	NA
SAMPO	VR-9500	No	No	2	3	3	SP,EP	SP,EP	No	105	12	14/1	No	No	No	No	4x17x14;18 <sup>3</sup> / <sub>10</sub>	\$399
SAMSUNG	VT210TB	No	No	2	3	3	EP	EP	No	82	12	7/1	No	No	No	No	4x17x15;18½0	\$350
SAMSUNG	VT215T	No	No	2	3	3	EP	EP	No	82	12	7/1	No	No	No	Yes	4x17x15;18%	\$400
SAMSUNG	VT221T	No	No	2	3	3	EP	EP	No	105	12	14/2	No	No	No	Yes	4x17x15;187/10	\$450
SAMSUNG	VT225T	No	No	4	3	3	SP,EP	SP,EP	Yes	105	14	14/6	No	No	No	Yes	4x17x15;18%	\$500
SAMSUI	SV-R5500	No	No	4	2	3	SP,LP,EP	SP,EP	No	82	12	14/1	No	No	No	No	4x17x15;16 <sup>4</sup> / <sub>5</sub>	\$549
SANSUI	SV-R7500	No	No	4	2	3	SP,LP,EP	SP,EP	Yes	105	14	14/4	No	No	No	Yes	4x17x15;16%	\$599
SEARS	53282	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	82	12	14/1	No	No	No	No	5x17x15;17½	\$390
SEARS	53286	No	No	2	3	3	SP,LP,EP	EP	No	82	80	14/1	No	No	No	Yes	4x17x12;17	\$390
SEARS	53303/53323	No	No	2	3	3	SP,LP,EP	EP	No	107	80	14/4	No	No	No	Yes	4x17x12;181/10	\$490
SEARS	5334	No	No	2	3	3	SP,LP,EP	SP,LP,EP	No	105	12	14/3	No	No	No	Yes	5x17x15;18½	\$490
SEARS	5336/5338	No	No	2	3	3	SP,LP,EP	EP	No	107	80	14/4	Yes	Yes	Yes	Yes	4x17x12;18 <sup>2</sup> / <sub>2</sub>	\$550
SEARS	53386	No	Yes	4	3	3	SP,LP,EP	EP	No	107	80	14/4	Yes	Yes	Yes	Yes	4x17x12;18 <sup>2</sup> / <sub>2</sub>	\$590
SHARP	VC582	No	No	2	3	3	SP,LP,EP	_	No	108	12	7/1	No	No	No	Yes	5x17x14;16%	NA
SHARP	VC583	No	No	2	3	3	SP,LP,EP		No	108	12	14/1	No	No	No	Yes	5x17x14;16%	\$520
SHARP	VC584	No	No	2	3	3	SP,LP,EP	EP	No	108	12	14/3	No	No	No	Yes	5x17x14;18%	\$540
SHARP	VC585	No	No	4	3	3	SP,LP,EP	SP,EP	No	108	12	14/3	No	No	No	Yes	5x17x14;18%	\$600
SHARP	VC587	No	Yes	4	3	3	SP,LP,EP	SP,EP	No	108	12	14/3	Yes	No	Yes	Yes	5x17x14;19%	\$680
SUPRA	SV-18	No	No	2	3	3	EP	EP	No	105	12	14/1	No	No	No	Yes	4x17x14;19	\$399
SYMPHONIC	VCR4007	No	No	2	3	3.	SP,LP,EP	SP,LP,EP	No	105	12	14/1	No	No	No	No	4x17x15;16	\$300
SYLVANIA	VC2233SL	No	No	2	3	3	SP,LP,EP	EP	Yes	107	14	14/2	No	No	No	No	4x17x12;131/16	\$500
SYLVANIA	VC2234SL	No	No	2	3	3	SP,LP,EP	EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;131/16	\$550
SYLVANIA	VC2975GY	No	No	2	3	3	SP,LP,EP	EP	Yes	107	-0	14/4	Yes	Yes	No	Yes	4x17x12;14¾	\$700
SYLVANIA	VC3145GY	No	No	4	3	3	SP,LP,EP	SP,EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;14¾	\$700
TATUNG	VRH-8300U	No	No	4	2	3	SP,EP	SP,EP	No	89	12	14/1	No	No	No	No	5x17x15;19%	\$600
TEKNIKA	571	No	No	2	3	3	EP	EP	Yes	82	14	14/2	No	No	No	No	4x17x12;13%	NA
TEKNIKA	583	No	No	2	3	3	EP	EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;13%	NA
TEKNIKA	584	No	No	4	3	3	EP	SP,EP	Yes	107	14	14/4	No	No	No	Yes	4x17x12;13 <sup>2</sup> / <sub>2</sub>	NA
TOSHIBA	M-5100	No	No	2	2	3	SP,LP,EP	EP	Yes	117	14	7/1	No	No	No	Yes	NA	NA
TOSHIBA	M-5300	No	No	4	2	3	SP,LP,EP	SP,EP	Yes	117	16	7/4	No	No	No	Yes	NA	NA
TOSHIBA	M-5500	No	No	4	2	3	SP,LP,EP	SP,EP	Yes	117	16	7/4	No	No	No	Yes	4x17x15;17%	NA
TOSHIBA	M-5800	Yes	No	4	2	3	SP,LP,EP	SP,EP	Yes	117	12	7/4	Yes	Yes	Yes	Yes	NA	NA
TOYOMENKA	TMK2055	No	No	2	2	3	SP,LP,EP	EP	No	105	12	14/1	No	No	No	No	9x20x15;22	\$550
TOYOMENKA	TMK3033	No	No	2	2	3	SP,LP,EP	EP	No	105	12	14/4	No	No	No	Yes	8x20x17;22	\$650
UNITECH	SSV1000	No	No	2	3	3	EP	EP	No	82	12	7/1	No	No	No	Yes	4x17x15;18	\$350
UNITECH	SSV2000	No	No	4	3	3	LP,EP	LP,EP	Yes	105	14	14/4	No	No	No	Yes	4x17x15;18¼	\$449
ZENITH	VR1800	No	No	2	2	3	SP,EP	SP,EP	Yes	82	14	14/1	No	No	No	Yes	4x17x15;15%	\$450
ZENITH	VR1805	No	No	4	2	3	SP,EP	SP,EP	Yes	105	14	14/1	No	No	No	Yes	4x17x15;157/m	\$480
ZENITH	VR2100	No	No	4	2	3	SP,EP	SP,EP	Yes	157		14/4	No	No	No	res	4x17x15;15½0	\$480
*Converts to PAL and	SECAM TV sta	ndards			-							40.						



### tch a movie together tonight!"



"There's something magical about certain films that I can enjoy again and again. Those are the kinds of films I select to be part of my personal videocassette collection.

And now, you can enjoy the same wonderful movies in your own home. Just look for The Joan Collins Video Selections at your favorite video dealer.

My selections offer a wide range of stories about the powerful, the adventurous, the hedonistic and the romantic.

And these videocassettes have something extra. I've filmed a special introduction

for each Joan Collins Selection. (I thought it'd be fun to share Hollywood stories about each film.)



The first three are "The Carpetbaggers," "Once Is Not Enough" and "The Last Tycoon." Each is easy to identify. Just look for me on the cover.

So pick up your Joan Collins Selection today... and let's watch a movie together tonight."

ture quality. A \$300 VCR may produce as clear and clean a picture as a deck that costs far more. The flip side of the coin, of course, is that you can't tell from a deck's price whether it's going to be a good performer. One good way to tell is to read Video Review's equipment tests. Another is to give the deck an eyes-on inspection at a friend's house or a reliable video store.

There are a number of ways you can check a VCR's picture quality yourself. On each model you're interested in, play a sample tape: This should include the kind of programs you like to watch in the modes you think you'll be using. If you don't have access to a deck, rent a prerecorded tape. Look for picture detail in intricate patterns such as foliage or hair. Examine all parts of an image for the telltale signs of video noise: humming, buzzing movement. Red is the hardest color for a VCR to reproduce and thus is most susceptible to noise. Check the red portions of a picture especially carefully. Also look for unnatural borders around objects, washed-out colors and a general lack of crispness in black-and-white pictures. But, finally, don't forget to take in the whole picture. Although there are some VCR pictures everyone might agree on, the final verdict on the VCR you'll buy is -Jennifer Stern yours.

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SANYO	VCR3	No	No	3	2	2	11,111	11,111	Yes	105	16	14/8	No	No	No	Yes	4x13x14;15 <sup>3</sup> / <sub>16</sub>	\$650
NAME OF TAXABLE PARTY.	DEPOTE STREET, DESCRIPTION OF	STATE OF THE PARTY.	No	2	2	2	Ш	II,III	No	105	12	7/1	No	No	No	Yes	5x17x14;17½	\$350
SANYO	VCR4020	No	INO	4	25	DATE OF STREET		*****	1.0	105	200000000000000000000000000000000000000	1200 M 120 H	1	1.0	110			4550
SANYO	VCR4020 VCR4030	No No	No	2	2	2	III	III	Yes	105	14	14/8	No	No	No	Yes	5x17x14;17½	\$380
				Tona work	2	2	III III	A NAME OF TAXABLE PARTY.	The state of			200000000000000000000000000000000000000	BINGS ACTION	A CALLES	The Paris	MASSINGER		STATE OF THE PARTY OF
SANYO	VCR4030	No	No	2		Someone and		III	Yes	105	14	14/8	No	No	No	Yes	5x17x14;17½	\$380
SANYO SANYO	VCR4030 VCR4400	No No	No No	2 2	2 2	2 2	III	III II,III	Yes No	105 82	14 12	14/8	No No	No No	No No	Yes No	5x17x14;17½ 5x17x13;17¾	\$380 \$320
SANYO SANYO	VCR4030 VCR4400 VCR4670	No No No	No No No	2 2 3	2 2 2	2 2 2	III II,III	III II,III II,III	Yes No Yes	105 82 105	14 12 12	14/8 3/1 14/8	No No No	No No No	No No No	Yes No Yes	5x17x14;17½ 5x17x13;17½ 5x17x14;19½	\$380 \$320 \$500
SANYO SANYO SANYO SANYO	VCR4030 VCR4400 VCR4670 VCR4750	No No No No	No No No	2 2 3 3	2 2 2 2	2 2 2 2	111 11,111 11,111	III II,III II,III	Yes No Yes Yes	105 82 105 140	14 12 12 —	14/8 3/1 14/8 14/8	No No No No	No No No	No No No	Yes No Yes Yes	5x17x14;17½ 5x17x13;17½ 5x17x14;19½ 5x17x14;19½	\$380 \$320 \$500 \$650
SANYO SANYO SANYO SANYO SEARS	VCR4030 VCR4400 VCR4670 VCR4750 53091	No No No No	No No No No	2 2 3 3 2	2 2 2 2 2	2 2 2 2 2 2	111 11,111 11,111 111	111 11,111 11,111 11,111	Yes No Yes Yes No	105 82 105 140 82	14 12 12 — 12	14/8 3/1 14/8 14/8 3/1	No No No No	No No No No	No No No No	Yes No Yes Yes No	5x17x14;17½ 5x17x13;17½ 5x17x14;19½ 5x17x14;19½ 5x17x14;19½	\$380 \$320 \$500 \$650 \$250
SANYO SANYO SANYO SANYO SEARS SONY	VCR4030 VCR4400 VCR4670 VCR4750 53091 SL-10	No No No No No	No No No No No	2 2 3 3 2 2	2 2 2 2 2 2 2	2 2 2 2 2 2 3	111 11,111 11,111 111 11,111_	III II,III II,III II,III II,III II,III II,III	Yes No Yes Yes No No	105 82 105 140 82 82	14 12 12 - 12 12 14	14/8 3/1 14/8 14/8 3/1 7/6	No No No No No	No No No No No	No No No No No	Yes No Yes Yes No No	5x17x14;17½ 5x17x13;17½ 5x17x14;19½ 5x17x14;19½ 5x18x13;22 3x17x14;17½	\$380 \$320 \$500 \$650 \$250 \$400

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CURTIS MATHES	MV-720	2	3	EP	EP	No	No	No	No	No	4x12x12;12¾0	NA
EMERSON	VCP-660	2	3	SP,LP,EP	SP,LP,EP	No	No	No	No	No	4x10x12;10½	\$350
FUNAI	VCP8000	2	3	SP,LP,EP	_	No	No	No	No	Opt.	4x13x11;13	\$200
GE	1VCP6020X	2	3	SP,LP,EP	SP,LP,EP	No	No	No	No	No	5x13x12;12	\$330
IKKO	VR-8000	2	3	SP,EP	SP,EP	No	No	No	No	No	NA	\$299
INSTANT REPLAY	620IT2	2	3	SP,EP	SP,LP,EP	Yes	No	No	No	No	4x12x12;117/10	\$595
LLOYDS	L811	2	2	SP,EP		No	No	No	No	No	4x13x10;16%	NA
MAGNAVOX	VR8500SL	2	3	EP	EP	No	No	No	No	No	5x13x12;12	NA
PHILCO	VP100WSL	2	3	EP	EP	No	No	No	No	No	5x13x12;12	NA
PORTAVIDEO	VCP-2100	2	3	SP,LP,EP	SP,LP,EP	No	No	No	No	No	5x13x14;15	\$230
PORTAVIDEO	VP-3100	2	1	<u> </u>	SP	No	No	No	No	No	4x11x12;121/10	\$250
SUPRA	SV-40	2	1			No	No	No	No	No	4x11x14;15	\$240
SUPRA	SV-70	2	1	- Land	_	No	No	No	No	No	13x12x5;15	\$240
SUPRA	SV-7	2	1			No	No	No	No	No	5x10x11;9%	\$280
SYLVANIA	VC1000SL	2	3	EP	EP	No	No	No	No	No	5x13x12;12	\$399
All models are VHS												

#### LIGHT, BUT NOT LIGHTWEIGHTS

## VERSATILE PORTABLE RECORDERS

hough onepiece camera/
recorder combinations have
been hogging
the home-movie spotlight recently,
the seemingly oldfashioned portable
VCR with separate videocamera still makes
the most sense for
many people. Why?

The answer, in a word, is *flexibility*.

Portable VCRs can provide more features than most camcorders and offer a wider array of applications. As of this writing, the cost is lower, too. Depending on the models you choose, buying a separate camera and a portable can cost hundreds

of dollars less than buying a camcorder and tabletop VCR.

A portable VCR usually consists of two parts: a VCR, which contains the mechanisms for re-



lower, too. Depending on the models you choose, buying a separate camera and a portable can cost hundreds

'Portable VCRs are on a weight-loss regimen. Some are down to five or six pounds.'

cording and playback and runs on a rechargeable battery, and a tuner/timer, which effectively turns the portable deck into a programmable tabletop model, which can record off TV and runs on AC current.

Where a typical camcorder will offer standard features like freeze frame and forward and reverse scan, a portable will often include slow motion and frame-by-frame advance, as well as the ability to record in all two (in Beta) or three (in VHS) speeds.

Portables hold up well in comparison to tabletop VCRs, too. Opting for a portable

over a tabletop used to mean forgoing some features. Not any more. The newest and most sophisticated models come with the video equivalent of "the works." Hitachi's model



Magnavox model VR8592SL: Only 51/2 pounds.

VT-98A, for example, has five video heads, on-screen programming, 133-channel cable-ready tuning and a 365-day/eight-event programmable timer.

Applications are even more extensive than those of camcorders. Some camcorders offer playback. You could conceivably use them to play back tapes on a TV set. However, this is not the way camcorder owners usually use this equipment. Portables, on the other hand, are

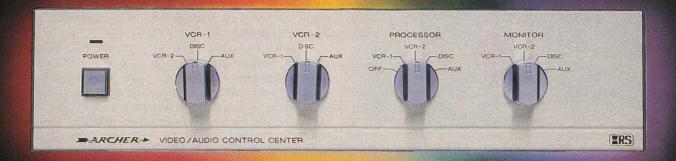
designed to play back as easily as a tabletop deck. Thus, if you bring a portable on your vacation for moviemaking, it can double as a movie player on that rainy day

Hi-Fi audio has also come to portables, and Hi-Fi recording is something no half-inch camcorder can match. (8mm camcorders, on the other hand, record in a Hi-Fi mono soundtrack.) Many portables offer the improved sound quality of Hi-Fi.

As for pricing, suggested retail prices on portables range from \$815 to \$1,500. Compare the cost of a \$600 camera and a \$1,500 portable with a \$1,500 camcorder and a \$900 tabletop deck. The difference is convincing.

With more than 40 models to choose among, what should you look for in a portable? One decision that's a little easier to make this year is a decision on format. Because Beta manufacturers are concentrating on selling their Betamovie camcorders, your choice in portables is limited to VHS and a few 8mm decks. (See page 49 for Buyer's Guide to 8mm.) If you want a Beta portable, you

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MANUFACTURER	/ str	/	3/	7		1 4	13	2/2	/0	13	1 28	12	
CANON	VR-30A	4	3	3	SP,LP	SP,LP	Yes	No	Yes	No	3x8x10;7	\$880	Tuner sold separately.
CANON	VR-40A	4	3	3	SP,LP	SP,LP	Yes	Yes	Yes	No	3x8x10;7¾0	\$1,030	Tuner sold separately.
CURTIS MATHES	MV773	4	3	3	SP,LP	SP,LP	Yes	Yes	Yes	Yes	3x9x10;513/16	NA	Price includes tuner.
ELMO	ER-10	4	2	3	SP,LP,EP	SP,LP,EP	Yes	No	No	No	3x8x10;4%	\$900	Tuner sold separately.
EMERSON	VC77P	2	2	3	SP,LP,EP	SP,LP,EP	No	No	No	No	4x10x11;10%	\$700	Price includes tuner.
GΣ	1CVP5022	2	3	3	EP	EP	No	No	No	No	4x9x11;51/10	\$580	Price includes tuner.
GE	1CVP5024	2	3	3	EP	EP	Yes	No	No	No	3x9x10;5½	\$815	Price includes tuner.
GE	1CVD5025	4	3	3	SP,LP,EP	SP,EP	Yes	No	Yes	Yes	3x9x11;5%	\$1,045	Price includes tuner.
GE	1CVP5028	4	3	3	SP,LP,EP	SP,EP	Yes	No	Yes	Yes	3x9x11;51/10	\$1,070	Price includes tuner.
GΣ	1CVP5030	4	3	3	SP,LP,EP	SP,EP	Yes	Yes	No	No	3x9x11;6	NA	Price includes tuner.
HITACHI	VT-94A	2	3	3	SP,LP,EP	SP,LP,EP	No	No	No	No	5x17x12;7	\$895	Price includes tuner.
HITACHI	VT-98A	5	3	3	SP,LP,EP	SP,LP,EP	Yes	Yes	Yes	No	5x17x12;7	\$1,095	Price includes tuner.
JC PENNEY	5116	4	3	3	SP,EP	SP,EP	Yes	No	Yes	Yes	3x9x11;7	\$1,195	Price includes tuner.
JVC	HR-S200	4	2	3	SP,EP	SP,EP	No	Yes	Yes	No	3x8x9;5¾0	NA	Price includes tuner.
MAGNAVOX	VR8570SL	2	3	3	EP	EP	Yes	No	No	No	4x9x11;63/16	\$799	No matching tuner.
MAGNAVOX	VR8572SL	2	3	3	EP	EP	Yes	No	No	No	4x9x11;6¾6	\$899	Price includes tuner.
MAGNAVOX	VR8585BK	4	3	3	EP	SP,EP	Yes	No	Yes	Yes	3x9x11;5¾	\$1,299	Price includes tuner.
MAGNAVOX	VR8590SL	4	3	3	EP	SP,EP	Yes	Yes	No	No	3x9x11;5½	\$999	Tuner sold separately.
MAGNAVOX	VR8592SL	4	3	3	SP,EP	SP,EP	Yes	Yes	No	No	3x9x10;5½	\$1,399	Price includes tuner.
MINOLTA	MV-500S	2	3	3	-	EP	No	No	No	No	4x9x10;5%	NA	Price includes tuner.
MINOLTA	MV-900S	5	3	3	SP,LP,EP	SP,EP	Yes	Yes	Yes	No	4x9x10;51/10	NA	Price includes tuner.
MITSUBISHI	HS-710UR	4	3	3	SP,EP	SP,EP	Yes	No	No	No	9x15x16;13	\$649	Price includes tuner.
OLYMPUS	VC105	4	3	3	SP,LP,EP	SP,LP	Yes	No	Yes	Yes	3x8x10;7	\$800	Tuner sold separately.
OLYMPUS	VC106	4	3	3	SP,LP,EP	SP,LP	Yes	Yes	Yes	No	3x8x10;7%	\$975	Tuner sold separately.
PANASONIC	PV-5850	2	3	3	SP	SP	Yes	No	No	No	4x9x11;7	\$850	Price includes tuner.
PANASONIC	PV-8110	4	3	3	SP,EP	SP,EP	Yes	No	Yes	Yes	3x9x10;7	\$950	Tuner sold separately.
PANASONIC	PV-8600	4	3	3	SP,EP	SP,EP	Yes	No	Yes	Yes	3x9x10;7	\$1,200	Price includes tuner.
PANASONIC	PV-9600A	4	3	3	SP,EP	SP,EP	Yes	Yes	Yes	Yes	3x9x10;7¾0	\$1,350	Price includes tuner.
PENTAX	PV-R1100A	5	3	3	SP,EP	SP,EP	Yes	No	Yes	Yes	3x10x10;8	\$995	Tuner sold separately.
PENTAX	PV-R2000A	2	3	3	EP	EP	No	No	No	No	4x9x10;5%	NA	Price includes tuner.



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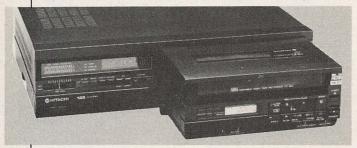
# Radio Shack A DIVISION OF TANDY CORPORATION Prices apply at participating Radio Shack stores and dealers. Only Gend He a Read one faut canded for the faut and the service of the s

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can probably find a dealer with a few left in stock.

Another decision to make is what configuration to buy. Manufacturers have different ways of putting together the VCR portion of the deck and the tuner/timer.

Some of the most popular-and more expensiveproducts in the category are docking VCRs, sometimes called "convertibles." These allow the portable VCR and tuner/timer to be connected without any cables.



Top of the line: Hitachi model VT-98A.

There are two designs for docking decks: one in which the two components fit side by side on a tabletop VCRwidth chassis, and one in which the portable portion fits on top of the tuner/timer.

The most basic VCR-tuner/timer configuration has two distinct parts that you must connect with cables. The two parts can stack.

There is a third, less common configuration. In this package, both the recorder and tuner fit into a suitcase about the size of an overnight bag. Many controls are accessible without ever opening the case.

In the field, of course, you carry only the VCR portion of your portable. How portable could it be? Manufacturers definitely have portable VCRs on a weight-loss regimen. Some of the newest models are down to five or six pounds, almost half the weight of the first portable decks. In the future, manufacturers promise, weights will fall even further. Steel has been replaced by aluminum in what is just one step in a move by manufacturers

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PENTAX	PV-R2200A	5	3	3	SP,EP	SP,EP	Yes	Yes	Yes	No	4x9x10;6¾0	NA	Price includes tuner.
QUASAR	VP5452	2	3	3	EP	EP	Yes	No	No	No	4x9x11;7½	NA	Price includes tuner.
QUASAR	VP5750	4	3	3	SP,LP,EP	SP,EP	Yes	No	Yes	Yes	3x9x10;7	NA	Price includes tuner.
QUASAR	VP5757	4	3	3	SP,LP,EP	SP,EP	Yes	Yes	No	No	3x9x10;71/10	NA	Price includes tuner.
					EP	EP	Yes	No	No	No	4x9x11;7½	NA	No matching tuner.
	VP5450	2	3	3	EF		1 00	140				1477	140 matering tuner.
QUASAR		2 2	3	3	SP,LP,EP		No	No	No	No	4x9x10;7¾0	NA NA	Price includes tuner.
QUASAR RCA RCA	VP5450		155000	EXTENSE:		SP,EP		STU-SUM OF	No No	No No	Description of the last of the	namenakan kecasa ka	and the same of the article of the same of the same of
QUASAR RCA RCA	VP5450 VLP800	2	3	3	SP,LP,EP		No	No	NAME OF TAXABLE PARTY.	HINTERSON THE	4x9x10;7½0	NA	Price includes tuner.
QUASAR RCA	VP5450 VLP800 VLP900	2 5	3	3	SP,LP,EP SP,LP,EP	SP,EP	No Yes	No No	No	No	4x9x10;7¾ <sub>10</sub> 4x9x10;7¾,	NA NA	Price includes tuner. Price includes tuner.
QUASAR RCA RCA RCA SEARS	VP5450 VLP800 VLP900 VLP950	5 5	3 3 3	3 3 3	SP,LP,EP SP,LP,EP SP,LP,EP	SP,EP	No Yes Yes	No No Yes	No Yes	No Yes	4x9x10;7% 4x9x10;7% 4x9x10;7%	NA NA NA	Price includes tuner.  Price includes tuner.  Price includes tuner.
QUASAR RCA RCA RCA SEARS SHARP	VP5450 VLP800 VLP900 VLP950 5370	2 5 5 3	3 3 3 3	3 3 3	SP,LP,EP SP,LP,EP SP,LP,EP SP,LP,EP	SP,EP SP,EP SP,LP,EP	No Yes Yes Yes	No No Yes No	No Yes Yes	No Yes Yes	4x9x10;7% 4x9x10;7% 4x9x10;7% 4x17x10;17	NA NA NA \$840	Price includes tuner.  Price includes tuner.  Price includes tuner.  Price includes tuner.
QUASAR RCA RCA RCA	VP5450 VLP800 VLP900 VLP950 5370 VC563	2 5 5 3 2	3 3 3 3 3	3 3 3 3	SP,LP,EP SP,LP,EP SP,LP,EP SP,LP,EP SP,LP,EP	SP,EP SP,EP SP,LP,EP EP	No Yes Yes Yes NA	No No Yes No No	No Yes Yes No	No Yes Yes No	4x9x10;7% 4x9x10;7% 4x9x10;7% 4x9x10;7% 4x17x10;17 5x10x14;13%	NA NA NA \$840 NA	Price includes tuner. Price includes tuner. Price includes tuner. Price includes tuner. One-piece deck.

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	VT-30A	No No	No No	Yes	107	CHARACT NO.	14/4	Yes	3x8x11;4%	With the state of	Sold separately.
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CANON CANON	VT-30A	No	No	Yes	107	16	14/4	Yes	3x8x11;4¾	\$425	Sold separately.
MANUFACTURER CANON CANON CANON CURTIS MATHES	VT-30A VT-40A	No No	No No	Yes Yes	107 139	16 —	14/4	Yes Yes	3x8x11;43/8 3x8x10;43/8	\$425 \$520	Sold separately. Sold separately.

toward the use of more lightweight materials. Nylon is also appearing more in portables, replacing metal wheels, gears and other parts. Nylon also brings another benefit: Because of its self-lubricating qualities, the wear-life of portables has actually increased.

If you're shopping for a portable VCR, you're going to be looking for a camera, either now or later. Although there's no reason to stick to a camera that's the same brand as your deck, in order to get your money's worth out of your camera, you must make sure that it and your deck are compatible.

There is no such thing as a "Beta camera" or a "VHS camera," as there is with VCRs. However, Beta and VHS manufacturers do use different connectors for their

cameras and decks. Cameras and VCRs made by Beta companies use a 14-pin connector, one at each end of the connecting cord. VHS cameras and VCRs use 10-pin connectors. Don't buy a camera and a deck with different connectors unless you are sure you can get a cable that you can connect to both.

Another problem in matching camera and portables comes with cameras with remote VCR controls. Not all VCRs and cameras communicate in the same language—not even models made by the same company. Thus, in many camera-recorder combinations, the remote controls won't work. It's best to try out a camera and a deck in the store together, before you buy, to avoid these kinds of problems.

—Frank Vizard

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EMERSON	VT-70	No	No	No	82	-	_	No	4x6x7;3	*	Sold with VCR.
ee -	1CUP5028	No	No	Yes	139		14/8	Yes	4x9x14;51/10	*****	Sold with VCR.
GE	1CVP5030	No	No	Yes	139	_	14/8	Yes	4x9x14;51/10	*	Sold with VCR.
GE TOTAL	1CVT640	No	No	Yes	139	- 1	14/8	Yes	3x9x11;4½	*	Sold with 1CVT640 VCR
GE	1CVP5024	No	No	Yes	107	14	14/4	Yes	3x9x10;NA	*	Sold with VCR.
GE	1CVP5022	No	No	No	82	12	1/1	No	4x6x11;NA	•	Sold with VCR.
HITACHI	VT-94A	No	No	Yes	107	80	14/4	Yes	5x17x12;63/s	*	Sold with VCR.
нітасні	VT-98A	Yes	No	Yes	133		365/8	Yes	4x17x10;6%	*	Sold with VCR.
IC PENNEY	5116	No	No	Yes	139	_	14/8	Yes	5x9x14;NA	*	Sold with VCR.
IVC	TU-S20U	Yes	No	Yes	181	-	14/8	Yes	3x9x10;6¾0	* 11	Sold with VCR.
IVC	TU-S10U	No	No	Yes	139	_	14/8	Yes	3x9x10;61/10	*	Sold with VCR.
MAGNAVOX	VR8572SL	No	No	Yes	107	_	1/1	Yes	4x6x11;5½	*	Sold with VCR.
MAGNAVOX	VR8585BK	No	No	Yes	139	_	14/8	Yes	5x9x14;7½	*	Sold with VCR.
MAGNAVOX	VR8592SL	No	Yes	Yes	139		14/8	Yes	4x9x14;83/8	*	Sold with VCR.
MINOLTA	MV-500S	No	No	Yes	107	-	14/4	Yes	5x17x12;NA	*	Sold with VCR.
MINOLTA	MV-900S	Yes.	No	Yes	133		365/8	Yes	5x17x12:NA	*	Sold with VCR.
MITSUBISHI	HS-710UR	No	No	Yes	105	16	14/3	Yes	9x15x16;13	*	Sold with VCR.
OLYMPUS	VR208	No	No	Yes	139		14/8	Yes	4x9x14;7½	\$415	Sold separately.
PANASONIC	PV-5850	No	No	Yes	107	12	1/1	Yes	4x5x11;53/10	*	Sold with VCR.
PANASONIC	PV-8600	No	No	Yes	139	_	14/8	Yes	4x9x10;7½	*	Sold with VCR.
PANASONIC	PV-9600A	Yes	No	Yes	139	-	14/8	Yes	4x9x10;7½	*	Sold with VCR.
PENTAX	PV-U1100A	No	No	Yes	133		14/7	Yes	3x10x10;7	\$400	Sold separately.
PENTAX	PV-R2000A	No	No	Yes	107	80	14/4	Yes	4x8x2;9%10	*	Sold with VCR.
PENTAX	PV-R2200A	Yes	No	Yes	133	80	365/8	Yes	4x8x2;13¾0	*	Sold with VCR.
QUASAR	VP5452	No	No	Yes	107	12	1/1	Yes	4x6x11;5¾0	*	Sold with VCR.
QUASAR	VP5750	No	No	Yes	139	_	14/8	Yes	4x9x14;7½	*	Sold with VCR.
QUASAR	VP5757	Yes	No	Yes	139	_	14/8	Yes	4x9x14;7½	*	Sold with VCR.
RCA	VLP800	No	No	Yes	107	80	14/4	Yes	4x17x12;83/s	* * * *	Sold with VCR.
RCA	VLP900	No	No	Yes	107	80	365/8	Yes	4x17x12;101/10	*	Sold with VCR.
RCA	VLP950	No	Yes	Yes	107	1	365/8	Yes	4x17x13;11		Sold with VCR.
SEARS	5370	No	Yes	Yes	107	80	14/4	Yes	4x17x10;17	* * * *	Sold with VCR.
SHARP	VC563	No	No	Yes	108	12	7/1	No		*	One-piece VCR-tuner.
SYLVANIA	VC45275L	No	No	Yes	107	12	1/1	Yes	4x6x11;5½	*	Sold with VCR.
SYLVANIA	VC4546SL	No	No	Yes	139	-	14/4	Yes	4x9x14;4%		Sold with VCR.
TOYOMENKA	414	No	No	Yes	105	12	14/4	No	4x7%x11;NA	*	Sold with VCR.



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#### IT'S FINALLY OUT OF THE HAT

## 8mm VIDEO'S MINITER SE

here's a VCR format waiting in the wings for consumer approval. While VHS and Beta. the established halfinch formats, were vying for greater market share, a leaner, lighter format—named for the skinny 8mm tape it uses—appeared on the scene. Originally offered to appeal to home moviemakers, the upstart format also has some surprising capabilities that make it an exciting alternative to VHS and Beta, even in homebound, tabletop VCRs.

Anyone interested in very fundamental ques-

tion: Will the format survive? Many people in the video business—particularly manufacturers of the phenomenally successful VHS format—feel 8mm was introduced prematurely. Certainly



'The arrival of 8mm videocassette recorders that double as digital audio-only tape decks makes 8mm has a right to ask a 8mm video twice as exciting.'

> early owners will be paying a premium for this technology. However, most industry experts believe the format has a viable future. One major point in 8mm's favor is that virtually every vid

eo manufacturer in the world signed an agreement standardizing its specifications. This means it's very unlikely there will be a repeat of the Beta-VHS product war. Essentially, they've agreed that if the format appeals to the public, it's likely to be the next generation of consumer video gear after Beta and VHS. No one wants to replay the confusion that arose from competition between those two formats. The worldwide standardization agreement also ensures that a videotape recorded on any manufacturer's 8mm VCR will play back on any other.

#### Downsizing

8mm differs from the better known formats in some very significant ways. Most obvious is the cassette's size—about the same as an audiocassette. Not only is the cassette easier to carry and store; it also makes it possible for manufacturers to build incredibly small VCRs and camcorders (combination camera/recorders).

The tape inside the cassette is just as revolutionary. While Beta and VHS tape is coated with metal oxide powder, 8mm tape is coated with pure metal. This allows the tape to record far more information per square inch than oxide tape. Thus, 8mm recorders are able to approach and sometimes equal the picture quality of Beta and VHS. 8mm tape comes in two varieties: MP (metal particle) and ME (metal evaporated). While the more expensive ME type offers slightly better performance with some 8mm systems, MP tapes are much more common.

In addition to its small size, the 8mm format offers some new capabilities, especially in the way it handles sound. All 8mm camcorders and VCRs record one soundtrack using a technique called AFM (audio frequency modulation) that's very similar to the way Beta Hi-Fi and VHS Hi-Fi VCRs record their high-fidelity soundtracks. Unfortunately, although its quality is very good, the AFM soundtrack in 8mm is not stereo. The revolutionary aspect of 8mm audio is another soundtrack that can be recorded simultaneously with the AFM. This PCM (pulse-code modulation) soundtrack offers high quality digital sound reproduction in stereo. (Fans of digital compact discs should note, however, that the 8mm digital sound can't quite equal the ultra high fidelity of that format. Its quality is roughly equal to that of a crystal clear FM radio broadcast.) One of the things that makes 8mm digital sound so exciting is the recent arrival of 8mm VCRs that can double as audio-only tape decks. The Sony EV-3700U, for example, can record six tracks of digital sound on a single cassette. With a MP-120 or ME-120 cassette, the longest type now available, that adds up to 12 hours of stereo sound. The Sony deck can also operate in a long-play mode, squeezing four hours of sound and picture on a two-hour tape for a total of 24 hours of digital audio-only recording.

Why is this so important? Consider that 8mm allows you to shoot home movies, record TV shows, watch prerecorded movies and listen to hours of music—high qual-

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GE 1611 15000	1)	Yes	f1.2	6:1	Yes	½" Saticon	%" elect.	Yes	No	Yes	Yes	Yes	No	6x6x13;4 <sup>3</sup> / <sub>10</sub>	\$1,600
GE 1CUM50801	20	Yes	f1.2	6:1	Yes	"," Newvicon	½" elect.	Yes	Yes	Yes	Yes	Yes	No	6x13x6;61/10	\$1,240
<b>KODAK</b> 2400	20	Yes	f1.2	6:1	Yes	1/3" Newvicon	½" elect.	Yes	Yes	Yes	Yes	Yes	Yes	7x14x7;4%0	\$1,899
POLAROID P8-C1	30	No	f1.4	6:1	Yes	½" CCD	½" TTL	Yes	No	No	No	No	No	20x6x3;3¾	\$1,695
SONY CCD-M8	25	No	f1.6	_	No	%" CCD	TTL	Yes	No	Yes	No	No	No	4x4x9;tk	\$1,795
SONY CCD-V8AF	U 19	Yes	f1.4	6:1	Yes	%" CCD	elect.	Yes	Yes	Yes	Yes	Yes	No	8x5x14;4½	\$1,695

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	VR-E10	1	1	SP SP	SP	Yes	†	_	-	-	Yes	Yes	No	2x6x7;31/5	\$900



ity digital music—all on the same tiny cassette. Imagine an 8mm audio-only playback deck mounted in the dashboard of your car—one that could play for 24 hours before you would have to change the cassette. Imagine a paperback-book-size portable VCR that could double as a digital Walkman-type audiotape player. Add a small LCD flat TV screen and you can have a tiny portable movie machine small enough to go anywhere. None of these products has been announced yet, but as 8mm catches on with video fans, they are likely to follow.

#### **Title Search**

With all these advantages, does the 8mm format have any drawbacks? Unfortunately, it does—some big ones. A current limitation of the new format is the lack of prerecorded software. Most of the major video software companies have indicated they'll release programs on 8mm cassette as soon as enough people buy 8mm VCRs to make it practical. Industry insiders also expect companies involved in 8mm, such as Sony and Kodak, to subsidize the initial production of 8mm software to give the format a boost.

Since so few people own 8mm systems, it will be much tougher to share 8mm tapes among friends and relatives. Fortunately, all the 8mm systems available today make it very easy to dub from 8mm tapes to other formats. Thus 8mm can be a convenient adjunct to a half-inch system; an 8mm camcorder or portable could be used for shooting home movies while the Beta or VHS VCR stays home for off-TV or prerecorded viewing.

Video buffs should note that the picture quality of

most 8mm systems introduced so far falls slightly short of most Beta and VHS VCRs, especially in picture detail. Fortunately, judging from recent product introductions, 8mm picture quality is noticeably improving.

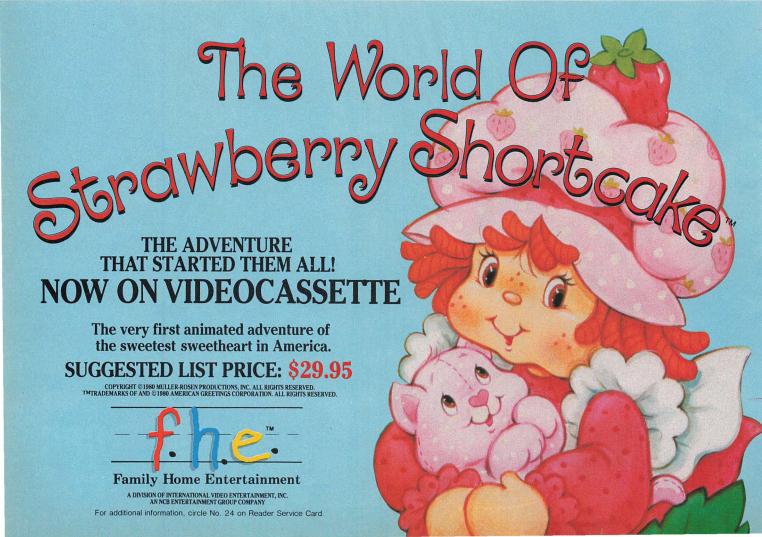
#### **Future Tech**

The 8mm systems available today run the gamut from highly sophisticated to ultra simple. Some, like the Canon VM-E1 and Sony CCD-V8 high-tech camcorders, offer all the features of an expensive videocamera and portable VCR, and are intended for experienced video fans. Others, like the Polaroid P8-C1 and Sony Mini-8 aim-and-shoot camcorders, are simple enough for the beginner. Camcorder shoppers should ask for a thorough demonstration of the product in the store to make sure they don't wind up with expensive features they will never use, or worse yet, a system that can't do the job they bought it for.

The 8mm portable VCRs are a very compact alternative to half-inch portables for shooting home movies with a conventional videocamera. They offer most of the features found on their half-inch cousins (except the ability to play any title in the video store, of course).

The new 8mm tabletop VCRs will probably appeal most to sophisticated audio and video buffs who are as interested in the format's remarkable audio capabilities as in its video features. But heavy TV tapers should also consider the advantages of the format's size: Imagine being able to store a collection of hundreds of titles on a couple of bookshelves instead of an entire wall.

—James B. Meigs





### SONY TAPE. PERFECT PITCH. PERFECT PICTURE.

Today's ultra sensitive equipment demands a high grade quality tape to capture every color and every sound.

That's why Sony developed its Ultra High Grade Hi-Fi videotape.

And because it is Sony, it goes without looking that the picture will be perfect—rich in color and resolution.

For example, our high magnetic particle density means you get a video and RF output performance that doubles our standard grade.

From the delicate flutes of "Swan Lake" to the driving decibels of MTV, Sony UHG has the dynamic range and frequency response to take it all in.

Then dish it out with realism surpassing even reel-to-reel decks.

In addition, we back coat each cassette with black carbon so that the tape

runs smoother, with fewer drop-outs and will last longer with less wear on your VCR.

And in order to maximize the reception of ever-improving TV signals, Sony UHG tape—with greater audio and video S/N ratios—is a must for picture perfect pictures and picture perfect pitch.

All in all, no one knows more about broadcasting a signal, playing it at home and recording it for keeps than Sony.

New Sony UHG Hi-Fi video cassettes. It's music to your ears. And your eyes.



#### \$4500. A SMALL PRICE TO PAY FOR PERFECTION.

If you're looking for the ultimate in television viewing and listening, you've just found it. The Fisher Audio/Video System 1585.

This extraordinary system starts with the Fisher High Fidelity
Television Receiver. It makes television as you know it obsolete. This
television receiver utilizes the same studio-quality line resolution
system video engineers use to judge the picture they transmit to
your home. The result is startlingly real picture quality. But could
Fisher be Fisher without great audio?

This year, major television network stations will transmit programming in stereo sound. The Fisher PC340 High Fidelity Television Receiver has a stereo decoder built-in, so you can feed the stereo audio signal directly to the Fisher stereo amplifier. Result: Movie-theater quality sound from your TV.

What's more, the Fisher High Fidelity Television Receiver is

What's more, the Fisher High Fidelity Television Receiver is cable ready. You can connect your cable directly to a cable jack in the back of the television receiver. Gone is the clumsy box. And back once again is the ability to use the remote control.\*

#### **HIGH FIDELITY VIDEO RECORDING**

And because it also has audio and video input and output jacks (as well as a conventional antenna hook up), you can add on other video components like the Fisher FVH 840 Video Recorder without distorting picture and sound quality.

EFISHER



\*Some cable companies
"scramble" pay-cable
channels. Ask your cable
company if your
programming is
"scrambled," and if a
decoder is necessary.
TV picture simulated.

This 6-head video recorder lets you receive, record and playback stereo because it has a stereo decoder of its own and a tuner as outstanding as the one in the television receiver. What that means is that you can enjoy the luxury of watching one program in stereo, while recording another stereo program.

#### **150 WATTS PER CHANNEL**

Next, there's the powerful 150 watts-per-channel Fisher integrated stereo amplifier. It delivers distortion free sound so you can hear everything clearly — even at low listening levels. The amplifier is accompanied by a 3-way bass reflex speaker system. The speakers feature huge 15-inch woofers, 6-inch midrange and 4-inch ferro fluid damped superhorn tweeters.

All these components are complemented by the Fisher 20-band graphic equalizer. It gives you the ability to tailor the entire sound

system to suit the unique acoustics of your own room.

But the experience doesn't end when you turn off the television receiver. There's also the Fisher digital audio disc player. The fully programmable linear tracking turntable. The Quartz PLL digital synthesized FM-tuner. And the double audio cassette deck with high speed dubbing and sequential play.

When you put all of these components together, you've got an audio/video system that only one word can describe.

Perfect.



THE ULTIMATE EXPERIENCE.





LUST, MUTINEERS, INNOCENCE, PAGEANTRY, FAMINE, TREASURE, RUNAWAYS, SKULLDUGGERY, GHOULS, GUILLOTINES, GLAMOUR, AVALANCHES, EARTHOUAKES, SWORDPLAY, BETRAYAL, PIRATES, SECRETS, MOATS, CANNIBALISM, COURTSHIP, ROBBERY, SWAMPS, HAPPY ENDINGS, AND A HORSE.

#### THINK YOU CAN HANDLE IT?

#### MGM/UA GREAT BOOKS ON VIDEO. ONLY \$2495\* EACH.

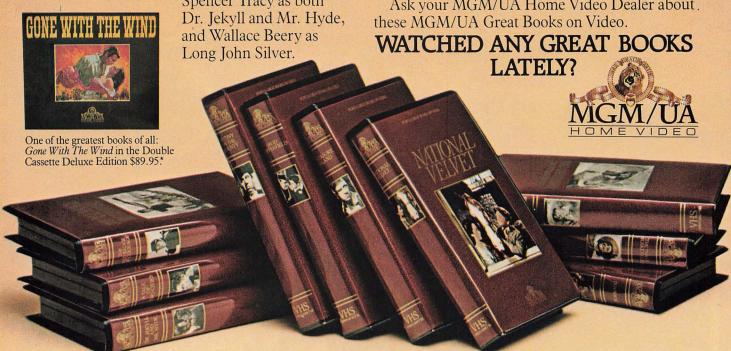
Here come the classics, with Mickey Rooney as Huck Finn, Charles Laughton as Captain Bligh,

Spencer Tracy as both Dr. Jekyll and Mr. Hyde, and Wallace Beery as

Most important: here's where Great Books become Great Bargains for you. Each videocassette classic is priced at just \$24.95\*!

If you're going to be home this evening, why not curl up with a great videocassette?

Ask your MGM/UA Home Video Dealer about.



Captains Courageous, Ivanhoe, Pride and Prejudice, The Yearling, The Prisoner of Zenda, Mutiny on the Bounty, A Tale of Two Cities, The Good Earth, Treasure Island, Little Women, Madame Bovary, Dr. Jekyll and Mr. Hyde, National Velvet, The Three Musketeers, The Red Badge of Courage, David Copperfield, Knights of the Round Table, The Four Horsemen of the Apocalypse, Dragon Seed, The Adventures of Huckleberry Finn. \*Manufacturers suggested list price. Prices slightly higher in Canada © 1985 MGM/UA Home Video, 1350 Ave. of the Americas, New York, NY 10019.

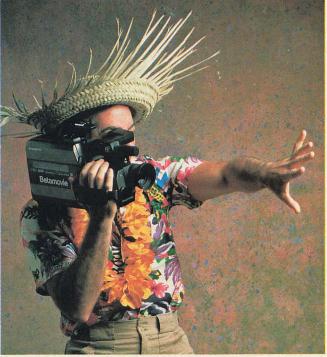
#### **VACATION FROM WIRES AND CABLES**

## READY-TO-GO HALF-INCH CAMCORDERS

a m c or d ers—
c om bination
c amera-video
recorders—are
easy to use, but
not so easy to
shop for. The selection
process is complicated
by new formats and a
slew of products from
several different companies.

Before deciding which camcorder to buy, make sure a camcorder will fit your moviemaking needs. While they have come a long way, they still do not provide all the quality and features of most camera-portable VCR combinations. If you're very finicky about your home movies, you'll probably be better off

with a two-piece system. Separate cameras are usually more effective in low light. They also often feature auto focus, stopwatch, slow motion, automatic date and time character genera-



camera-portable VCR combinations. If you're very finicky about your home movies, you'll probably be better off reason to buy a camcorder.'

tors and backlight compensation—features sometimes not included on camcorders. But if you're looking for freedom from the array of cables and other equipment often saddling the two-piece system user, camcorders are the way to go.

Most shoppers end up, for obvious reasons, buying a camcorder that matches the VCR they already own. But it's worth taking a look at all the alternatives—VHS, Beta, VHS-C and 8mm—in case you'll be changing formats in the near future. (See page 49 for a Buyer's Guide to 8mm camcorders.)

They said it couldn't

be done. They were wrong. The newest entry into the camcorder fray is the full-size VHS camcorder, known as VHS Movie. Like its predecessors, Betamovie and Videomovie (also called VHS-C), VHS Movie is sold by a number of manufacturers. (For test results on Quasar's VM-10 VHS Movie, see the Equipment Reviews section of this issue.) All the models share one common, very convenient feature: They all record *and* play back two-hour tapes. That means a VHS camcorder is truly a camera and a VCR all in one.

To incorporate the biggest cassette so far into a onepiece consumer camcorder, some compromises had to be made. VHS camcorders don't have all the features found in conventional videocameras. However, they do include many features that will make shooting easy for beginners and seasoned video moviemakers. Most come with power zoom, auto focus, automatic iris and automatic white balance. Character generators are included for date and time, but not for titles.

Having playback in a camcorder makes for tremendous versatility. On an outdoor shoot, the pictures you've shot can be seen immediately after you've recorded them, on either the built-in electronic viewfinder or a portable TV set. The half-inch camcorder in the Beta format, Betamovie, cannot offer playback because the video signal is processed at a higher frequency.

Although Betamovie lacks playback capability, it has some advantages that could be important to many video moviemakers. Betamovie camcorders average about two pounds lighter than VHS Movie, weighing about 5½ pounds. They are also generally less expensive. The Beta

camp (Sanyo, NEC, Sony and Toshiba) also has a new trick up its collective sleeve: Super Beta. The picture-improving process, previously found only in tabletop VCRs, is now included in camcorders. Beta manufacturers claim the Super Beta models have better color resolution and overall performance than the old Betamovies. But they're also priced at the same level as old Beta one-piece systems. Sanyo's for example, has a suggested retail of \$1,599.95.

The camcorder decision does not end with a choice between VHS and Beta. The Videomovie is another alternative VHS VCR owners may want to consider.

Designed and sold by JVC and also sold by Zenith, Videomovie is something of a hybrid. It uses a cassette much smaller than a standard VHS cassette, but nevertheless will play back on a VHS VCR with the help of a special housing. The tapes are only 20 minutes long, which is a disadvantage compared with the two-hourplus VHS and Beta models on the market. Videomovie, however, has playback capability as well as an electronic viewfinder that makes for convenient reviewing of movies just shot in the field.

Add the choice of 8mm camcorders to these products, and you can see camcorder shoppers certainly have a big decision before them. Your choice will be easier if you determine in advance what your moviemaking requirements are.

—John Gaffney

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JE	1CVM6060	VHS	10	Yes	f1.2	6:1	Yes	%" Newvicon	½" elect.	Yes	Yes	Yes	Yes	8x6x14;7½	\$1,999
HITACHI	VM-2000A	VHS	7	Yes	f1.2	6:1	Yes	½" Saticon	¾" TTL	Yes	Yes	Yes	Yes	7x7x14;61/5	\$1,595
INSTANT REPLAY	66IT3*	VHS	10	Yes	f1.2	6:1	Yes	1/3" Newvicon	½" elect.	Yes	Yes	Yes	Yes	8x6x14;7½	\$1,995
IVC	GR-CIU	VHS-C	15	No	f1.2	6:1	Yes	½" Saticon	½" elect.	Yes	Yes	Yes	Yes	5x4x12;43/10	\$1,595
IVC	GR-C2U	VHS-C	15	Yes	f1.2	6:1	Yes	½" Saticon	½" elect.	Yes	Yes	Yes	Yes	5x4x12;4¾10	NA
MAGNAVOX	VR8290GY	VHS	10	Yes	f1.2	6:1	Yes	½" Newvicon	½" elect.	No	Yes	Yes	Yes	8x6x14;71/10	\$1,799
MINOLTA	CR-1000SAF	VHS	7	Yes	f1.2	6:1	Yes	½" Saticon	¾" elect.	Yes	Yes	Yes	Yes	7x5x14;5%	NA
NEC	BM-55	Beta	25	Yes	f1.4	6:1	Yes	¾" CCD	¾" TTL	No	No	No	No	7x6x15;5%	\$1,495
OLYMPUS	VX402	VHS	10	Yes	f1.4	6:1	Yes	½" Newcosvicon	½" elect.	Yes	Yes	Yes	Yes	8x6x13;5%0	\$1,850
PANASONIC	PV-200	VHS	10	Yes	f1.2	6:1	Yes	½" Newvicon	½" elect.	Yes	Yes	Yes	Yes	6x8x14;7½	\$1,650
PENTAX	PV-C11A	VHS	. 7	Yes	f1.2	6:1	Yes	½" Saticon	3'' elect.	Yes	Yes	Yes	Yes	7x6x13;5½	NA
PHILCO	VCR800SL	VHS	10	Yes	f1.2	6:1	Yes	½" Newvicon	½" elect.	No	Yes	Yes	Yes	8x6x14;71/10	\$1,699
QUASAR	VM-10	VHS	10	Yes	f1.2	6:1	Yes	½" Newvicon	½" elect.	Yes	Yes	Yes	Yes	8x6x14;71/10	\$1,699
RCA	CLR200	VHS	7	Yes	f1.2	6:1	Yes	½" Saticon	3'' elect.	Yes	Yes	Yes	No	8x7x14;5½	NA
SANYO	VRC200	Beta	35	Yes	f1.2	6:1	Yes	½" Trinicon	TTL	Yes	No	No	No	9x5x14;5 <sup>1</sup> 3/16	\$1,400
SANYO	VRC500	Beta†	25	Yes	f1.4	6:1	Yes	¾" CCD	TTL	Yes	No	No	No.	7x6x15;53/8	\$1,600
SHARP	VC-C10U	VHS	10	Yes	f1.4	6:1	Yes	½" Newvicon	1" elect.	Yes	Yes	Yes	No	8x6x13;5%	\$1,400
SONY	BMC-550K	Beta	25	Yes	f1.4	6:1	Yes	¾" CCD	TTL	Yes	No	No	No	7x5x14;5½	\$1,495
SYLVANIA	VCC150SL	VHS	10	Yes	f1.2	6:1	Yes	½" Newvicon	½" elect.	No	Yes	Yes	Yes	8x6x14;7%	\$1,800
TEKNIKA	C5010	VHS	10	Yes	f1.2	6:1	Yes	½" Newvicon	½" elect.	Yes	Yes	Yes	Yes	8x6x14;71/10	\$1,599
		The second second		Yes	f1.2	6:1	Yes	½" Saticon	¾" elect.	No	Yes	Yes	Yes	6x5x13;4%	\$1,600

### MOZART DIED TO BRING ME PLEASURE. I'M NOT GOING TO TAKE THAT LIGHTLY.



#### I'M A PIONEER AND I'M PROUD OF IT.

"The first time I enjoyed Mozart was the summer after I graduated from college.

"I was traveling through Europe, when I met this Swedish woman in Malmo.

"She was really into Mozart. And I soon learned why. Her whole philosophy on life was totally new to me. She always used to tell me, 'It's not so important how other people choose to live their lives. If it feels right to you, do it. Just make sure you do it well!'

"I'll never forget that woman, or her philosophy, or her Mozart. She taught me to enjoy things I never knew existed. And for that, I will always be grateful."

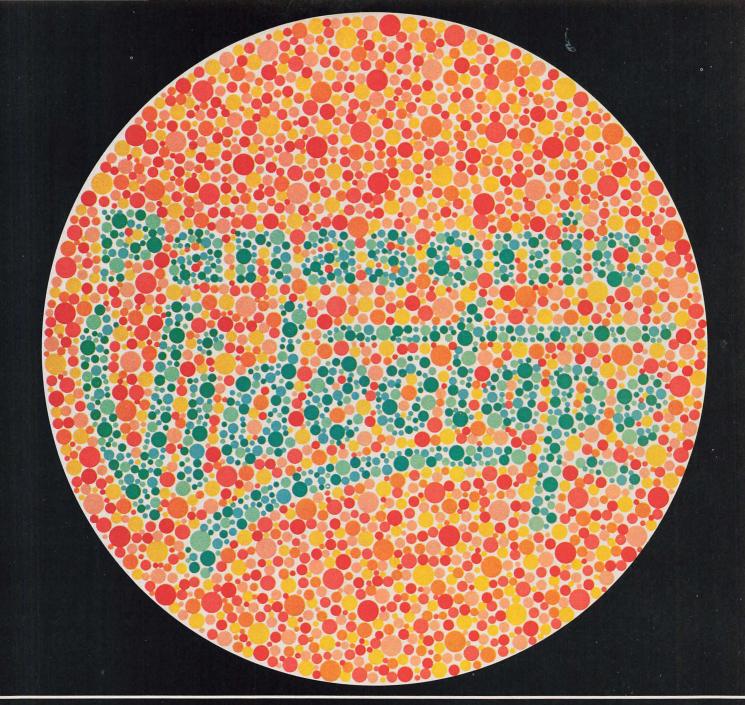
THE PIONEER®SX-V500 AUDIO/VIDEO QUARTZ-SYNTHESIZER NON-SWITCHING RECEIVER. It gives you the most of both sight and sound.

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#### CATCH THE SPIRIT OF ATRUE PIONEER







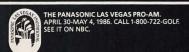
### If you can read this, you need a videotape as sensitive to color as you are. Panasonic Sensicolor."

Of course, this isn't an official color blindness test. But you already know how sensitive you are to color. And if you really care about accurate color. Rich color. Color the way TV networks want you to see it. You'll want Panasonic Sensicolor Videotape.

Panasonic Sensicolor faithfully reproduces color. From the subtlest tones to the boldest hues. And every color remains true, replay after replay. Because the same technology and attention to detail that makes Panasonic a leader in VCRs is behind our VHS™

videotapes, too. Panasonic videotape is available in three grades. Premium Standard, Super High-Grade and Hi-Fi. All with Sensicolor quality.

Take one home and give it the most difficult test





of all. See it with your

own eves.

#### IF YOU'RE READY TO ROLL...

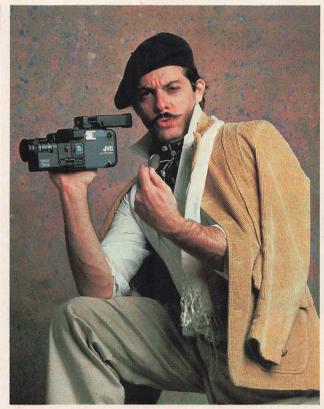
## HOME VIDEO MOVIE CAMERAS

ou wanna be in pictures?" Before you sell the house and car and buy a one-way ticket to Hollywood, you might want to consider investing in a videocamera. While home moviemaking won't give you the mass exposure of a bigbudget production, today's videocameras can provide professional-looking results—at considerably less financial risk.

Choosing the right camera is not exactly a picnic. Cameras ranging in price from about \$500 to \$1,500 offer a smorgasbord of styles and features that tempt and confuse at the same time. It's best to think about what you want out of a videocamera before going to the store; that way you'll be less likely to buy more, or less, than you need.

Cameras fall into two major categories—shoulder-mounted, feature-packed models and smaller, handheld minis designed for easy operation and lightweight portability. In the past, choosing between these two categories was fairly straightforward: The shoulder-mounted models had all the special features and the minis satisfied novice aim-and-shooters. Recently, however, the minis have been upgraded, allowing greater versatility in handheld models. This can make choosing the right model even more difficult.

For those who have trouble focusing cameras, auto focus is a feature to consider. It's becoming standard so it shouldn't be a problem finding an



'Special features like auto focus and low-light capability abound on this year's cameras, large and small.'

auto-focus shoulder-mounted or mini camera. Auto focus adds some weight and cost to a camera. There are two types of auto focus used today, infrared (IR) and CCD. The infrared system uses a beam of infrared light to compute the camera's distance to the subject; the CCD system compares the subject's image in two small mirrors to focus the lens. The infrared system works better in low-light environments.

Advances in tube and solid-state imaging technology have made possible cameras that can shoot pictures in surprisingly low light. Some cameras now have the ability to operate in light as low as 7 lux, little more than candlelight. However, shoppers should be aware that



Seven-color titler: Canon's VC-40A.

even the human eye can't perceive really good color in very low light. You'll achieve better results if you take the time to illuminate a scene properly. The lux reading should *not* be seen as a key indicator of a camera's quality. A minimum illumination rating of 30 lux or lower is perfectly adequate for most home use.

In videocameras, not only must the lens be adjusted for clear focus, but the iris must be adjusted to compensate for the brightness of the surrounding light. Virtually all videocameras have auto iris, which makes this adjustment automatically, providing a properly lit picture. More creative shooters will want a manual override here as well for special lighting effects and for getting the proper exposure when the subject is directly in front of a bright light source. Some cameras have a special backlight compensation switch just for the latter situation.

Colors change hue with respect to the light source. For example, incandescent lamps shed a very different kind of





Handheld cameras with auto focus: Magnavox's VR8278BK (left) and RCA's CLC025.

light than fluorescent ones. Videocameras must be alerted to these changes in color, or "color temperature," in order to reproduce them the way the human eye sees them. Color temperature and white-balance controls adjust the videocamera to these changes. The user sets the former to indicate the light source; there are usually settings for outdoor, incandescent and fluorescent light. With automatic white-balance cameras, you must aim the lens at a white surface and press the white-balance button before each new scene. Fortunately, many of the new cameras also have con-



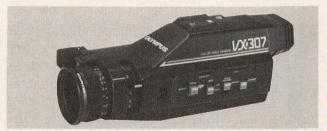


Sanyo's VSC800 (left), with MOS pickup; Minolta's K-510SAF, under two pounds.

tinuous white balance which makes this adjustment automatically. It does not compensate as effectively as the auto white balance but is helpful for the many camera users who often forget to set the AWB.

Traditionally, videocameras have used Saticon or Newvicon pick-up tubes as image sensors. As a rule, Newvicon tubes perform better in low-light conditions; Saticon tubes balance colors slightly better. The size of the tube is the single most important factor determining picture quality. Tube sizes range from ½- to ½ inch, but the smaller the tube the smaller the camera—another definite selling point.

A few cameras this year replace the tube with solid-state technology in the form of either CCD (charge-coupled device) or MOS (metal oxide semiconductor) chips. These cameras have the advantages of lighter weight and lower power consumption and, unlike tube cameras, they can't be damaged by aiming them directly at bright lights. Also,



Olympus' VX307 has an electronic viewfinder.

shiny images and lights tend not to streak or linger as much. Despite these advantages, solid-state cameras still aren't up to the performance standards of tube cameras. Like other decisions on cameras, this one's a trade-off.

Special features abound on this year's cameras, as always. Among these features are character generators, some capable of titling your movies in several print sizes, types and colors; automatic fade in/out, for gradually fading in or out the image and, on some models, the sound; and VCR controls for functions such as insert editing, start and stop recording and rewind. Other possible features include adjustable eyepieces, which compensate for eyeglass wearers in focusing, and focus out, which gradually slips the image into or out of focus for special effects.

When it comes to sound, there are more choices to make. Cameras come with either built-in mono or stereo mikes and/or stereo mike jacks. You might consider adding auxiliary mikes for better sound recordings. Of course, you can only record stereo if you have a stereo VCR.

One thing to beware of while shopping: Not all cameras work well with all portable VCRs. Many cameras have VCR compatibility switches to overcome some problems, but problems involving VCR controls usually can't be avoided this way. It's best to ask your dealer about mixing and matching or, better yet, try out the VCR and camera together in the store.

—Lou Mulkern

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CANON	VC-30A	10	Yes		8:1			1" elect.		Yes	Yes	Yes	4			\$1,395
CANON	VC-30A VC-40A	10	Yes	f1.4	8:1	Yes Yes	3'' Saticon 3'' Saticon	1'' elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x16;5½ 8x8x18;5½	\$1,400
CANON	VC-200A	20	Yes	f1.2	6:1	Yes	½" Saticon	1" elect.	Yes	No	No	Yes	1	No	6x10x5;3 <sup>3</sup> / <sub>10</sub>	\$1,000
CURTIS MATHES	MV762	20	Yes	f1.2	6:1	Yes	%" Newvicon	½" elect.	Yes	Yes	Yes	No		Yes	4x4x10;21/10	NA NA
CURTIS MATHES	MC768	7	Yes	f1.4	8:1	Yes	3/3" Newvicon	1" elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x18;5½	NA
ELMO	EC-10	30	No	f1.4	4:1	No	½" Saticon	TTL	Yes	Yes	No	No	_	No	9x2x11;2	\$500
GE	1CVC5032	30	No	f1.4	6:1	Yes	1/3" Newvicon	½" elect.	Yes	Yes	Yes	No	_	_	4x4x9;2	\$480
GE	1CVC6033	20	Yes	f1.2	6:1	Yes	1/3" Newvicon	½" elect.	Yes	Yes	Yes	No		Yes	4x4x10;21/10	\$695
GE	1CVC5034	20	Yes	f1.4	6:1	Yes	½" Newvicon	1" elect.	Yes	Yes	Yes	No	_	Yes	7x8x14;41/5	\$675
GE	1CVC6036	7	Yes	f1.4	8:1	Yes	¾" Newvicon	1" elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x16;5½	\$930
GE	1CVC6038	10	Yes	f1.6	10:1	Yes	3/3" Newvicon	1½''elect.*	Yes	Yes	Yes	Yes	7	Yes	8x10x18;6	NA
нітасні	VK-C15	7	Yes	f1.2	6:1	Yes	½" Saticon	¾" elect.	Yes	Yes	No	No	_	No	NA;2	\$795
HITACHI	VK-C1600	10	Yes	f1.2	6:1	Yes	¾" MOS	¾" elect.	Yes	Yes	No	No		No	5x5x9;21/5	\$895
IVC	GX-N6U	10	No	f1.2	6:1	No	½" Newvicon	½" elect.	Yes	Yes	No	No		No	5x10x3;21/10	\$749
JVC	GX-N8U	10	Yes	f1.2	6:1	Yes	½" Newvicon	½" elect.	Yes	Yes	Yes	No	-	No	5x9x3;2¾0	\$949
JVC	GX-N80U	7	Yes	f1.4	8:1	Yes	%'' Newvicon	1" elect.	Yes	Yes	Yes	Yes	4	Yes	16x10x19;6	\$1,099
JVC	GX-N90U	7	Yes	f1.4	8:1	Yes	½" Newvicon	1½''elect.*	Yes	No	Yes	Yes	4	Yes	9x18x19;6½	\$1,399
KONICA	CV-601	35	Yes	f1.5	3:1	No	½" Cosvicon	TTL	Yes	No	No	No	_	No	10x3x6;1%	\$699
MAGNAVOX	VR8277BK	10	No	f1.2	6:1	No	½" Newvicon	½" elect.	Yes	No	No	No		No	NA;21/10	\$749
MAGNAVOX	VR8278BK VR8282BK	7	Yes	f1.2	6:1	Yes	½" Newvicon	½" elect.	Yes	Yes	Yes	No	_	No	NA;2½	\$799
MAGNAVOX	VR8282BK VR8283BK	7	Yes	f1.4	8:1	Yes	%'' Newvicon	1" elect.	Yes	Yes	Yes	Yes	4	Yes	NA;6½	\$1,199
MINOLTA	K-510SAF	10	Yes	f1.4	4:1	Yes	%'' Newvicon %'' Saticon	1'' elect.	Yes	Yes	Yes	Yes	4	Yes	NA;6½ 6x3x9;1½	\$1,399 \$750
NEC	TC-110E	9	No	f1.4	6:1	Yes	CCD	%" elect.	Yes	No	Yes	No	4	No	6x5x7;21/3	\$949
OLYMPUS	VX307	20	Yes	f1.2	6:1	Yes	1/3" Newcosvicon		Yes	Yes	Yes	No	_	Yes	4x4x10;21/10	\$895
OLYMPUS	VX308	7	Yes	f1.4	8:1	Yes	%"Newcosvicon	1" elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x18;5½	\$1,350
PANASONIC	PK-412	30	No	f1.4	6:1	Yes	1/3" Newvicon	½" elect.	Yes	No	Yes	No	_	No	4x4x10;2	NA
PANASONIC	PK-452	20	Yes	f1.2	6:1	Yes	1/3" Newvicon	½" elect.	Yes	Yes	Yes	No	-	Yes	4x4x10;21/10	\$800
PANASONIC	PK-959	7	Yes	f1.4	8:1	Yes	3/3" Newvicon	½" elect.	Yes	No	Yes	No	_	Yes	8x8x16;5½	\$1,050
PANASONIC	PK-980	10	Yes	f1.6	10:1	Yes	3/3" Newvicon	½" elect.	Yes	No	Yes	Yes	7	Yes	8x8x18;63/5	, NA
PENTAX	PC-K1100A	10	Yes	f1.2	6:1	Yes	½" Saticon	1" elect.	Yes	No	Yes	No	-	No	5x6x12;3 <sup>3</sup> / <sub>10</sub>	\$1,090
QUASAR	VK706	30	Yes	f1.4	6:1	Yes	1/3" Newvicon	½" elect.	Yes	Yes	Yes	No	-	No	4x4x10;2	NA
QUASAR	VK615	20	Yes	f1.2	6:1	Yes	1/3" Newvicon	½" elect.	Yes	Yes	Yes	No	-	Yes	4x4x10;21/10	NA
QUASAR	VK716	20	Yes	f1.2	6:1	Yes	1/3" Newvicon	½" elect.	Yes	Yes	Yes	No	_	Yes	4x4x10;21/10	NA
QUASAR	VK746	7	Yes	f1.4	8:1	Yes	½'' Newvicon	1" elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x18;5½	NA
QUASAR	VK766	10	Yes	f1.6	10:1	Yes	%" Newvicon	1" elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x18;5½	NA NA
RCA	CL019 CLC020	7	Yes	f1.2 $f1.2$	6:1	Yes	½" Saticon  ½" MOS	<sup>2</sup> / <sub>3</sub> '' elect. <sup>2</sup> / <sub>3</sub> '' elect.	No Yes	Yes	No No	No No	-	No	7x6x10;3 <sup>2</sup> / <sub>5</sub> 6x4x8;2 <sup>1</sup> / <sub>5</sub>	NA NA
RCA	CLC020	7	Yes	f1.4	8:1	Yes	%'' Saticon	1½" elect.	Yes	Yes	Yes	Yes	4	Yes	8x9x15;6½	NA NA
RCA	CLC021	7	Yes	f1.4	6:1	Yes	½" Saticon	2/3'' elect.	No	Yes	No	No	3	No	5x4x10;2 <sup>3</sup> / <sub>5</sub>	NA NA
SANYO	VSC800†	28	Yes	f1.2	6:1	Yes	MOS	1" elect.	Yes	Yes	No	No		No	6x6x8;23/s	\$1,000
SEARS	5378	10	Yes	f1.2	6:1	Yes	½" Saticon	1" elect.	Yes	Yes	Yes	No	_	No	5x12x4;21/4	\$790
SEARS	53881	10	Yes	f1.4	8:1	Yes	½" Saticon	1" elect.	Yes	Yes	Yes	Yes	1	Yes	7x13x3;5½	\$790
SHARP	QC-56	8	No	f1.1	3:1	No	½" Newvicon	½" elect.	Yes	No	No	No	- T	No	4x5x10;2	NA
SHARP	QC-78	10	Yes	f1.2	6:1	Yes	½" Newvicon	½" elect.	Yes	Yes	Yes	Yes	1	Yes	5x4x10;3½	\$1,050
SONY	CCD-G5	30	No	f1.4	6:1	Yes	%" CCD	1½" elect.	No	No	Yes	No	-	No	4x4x7;2%6	\$1,300
SONY	HVC-2800	20	No	f1.4	8:1	Yes	3/3" Trinicon	1½" elect.	Yes	No	Yes	No	_	No	8x9x4;6	\$1,350
SYLVANIA	VCC127BK	20	Yes	f1.2	6:1	Yes	1/3" Newvicon	½" elect.	Yes	No	Yes	No	-	Yes	4x10x4;21/10	\$900
SYLVANIA	VCC136BK	7	Yes	f1.4	6:1	Yes	3/3" Newvicon	1" elect.	Yes	Yes	Yes	Yes	4	No	8x8x16;5½	\$1,300
*Color electronic viewfi	inder †Available	as VS	C700 w	ithout	auto fo	cus, \$	700									



#### The VCR that's capable of recording what will happen next year.

By 1986, most network affiliate stations (including PBS) will broadcast stereo.

Unfortunately, most VCR's in use today aren't wired to handle it. In fact, you can go out and buy a VCR next week that may be obsolete next month.

The Toshiba VHS M-5800 is one VCR available now that has MTS stereo capability built in. Plus, Dolby\* noise reduction in both record and play modes. So when your favorite programs, movies, concerts and shows are broadcast in stereo you can

record them as they were meant to be heard.

The Toshiba M-5800 also features such innovations as 4 heads, 4-event/7-day programming, full-function wireless remote, 117 channel cable compatibility and frame-by-frame advance.

The Toshiba M-5800 stereo VCR. It sounds good today. And it'll sound even better tomorrow.

TM Dolby Lab

TOSHIBA

Toshiba America, Inc., 82 Totowa Road, Wayne, NJ 07470
For additional information, circle No. 30 on Reader Service Card.

#### **VIDEO SCREENS FOR EVERY SCENE**

## TVSETS: PROJECTION TO POCKET

rom the biggest projection sets to the most sophisticated 19-inch monitors to the smallest pocket models, yesterday's "boob tubes" are becoming smarter every season. And none too soon. TV sets have become the brains of the home entertainment center and are being asked to do more and more. Your choice of set depends on how big and how smart you want yours to be.

One of the hottest features on television sets is MTS (multichannel TV sound) decoding, which enables the set to receive stereo and SAP (second audio program) broadcasts. The stereo TV revolution is reaching more TV stations and individual shows every month. A new TV buyer should not be left behind. In their '85 and '86 lines, almost every company touts built-in MTS stereo decoders as a selling point for the majority of their sets.

All MTS-equipped sets include a stereo amplifier and two or more speakers to reproduce stereo sound. Many also include terminals to hook up separate speakers and direct audio outputs to run the stereo audio signal through a stereo system.

The speakers included in TV sets range from tiny one-inch cones built into the bottom, to carspeaker-type models built into the sides, to specially enclosed speakers the height of the monitor. If you consider yourself an audiophile, even the



'With MTS, a stereo TV set will turn your living room into a home concert hall.'

Photo: Rosemary Howard



NEC's CT-2610 with optional rack and speakers.

latter speakers may not live up to your expectations. You may want to look into using separate speakers.

Projection TV sets and most expensive direct-view sets fall into the category of monitor/receivers, distinguished from ordinary sets by the presence of direct video and audio input jacks. These enable you to hook up a component such as a VCR without using an RF modulator, which causes some signal degradation.

Most of today's monitor/receivers, however, go much

further than this. How much further? Besides having the capability of turning your living room into a home theater with stereo TV, most new sets can act as the control center for an entire A/V system. Many now have several pairs of video and audio jacks to hook up components such as VCRs and videodisc players, as well as a digital RGB input jack to hook up a home computer and an analog RGB input for teletext. In addition, many include video outputs, audio outputs and speaker terminals. (Cont.)

Built-in MTS circuitry: Sylvania model RNE592.



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FISHER	PT-800	Yes	No	40	Yes	140	-	3	Yes	3	1	7.5	2 2-way	NA	NA	46x39x23	\$2,600	11100
FISHER	PT-810	Yes	No	40	Yes	140	_	3	Yes	3	1	7.5	2 2-way	NA	NA	47x39x24	\$2,800	1400
GE	40HP500K	No	Yes	40	Yes	139	-	2	Yes	2	1	10	2 2-way	NA	NA	48x22x22	\$2,550	NO.
нітасні	CT4531A	No	Yes	45	Yes	105		1	Yes	1	1	10	2 1-way	NA	NA	48x44x26	\$2,595	
нітасні	CT4532A	No	Yes	45	Yes	105	-	1	Yes	1	1	10	2 1-way	NA	NA	48x43x26	\$2,695	atom:
HITACHI	CT4546A	Yes	No	45	Yes	133	_	1	Yes	1	1	10	2 1-way	NA	NA	43x44x27	\$3,295	
MAGNAVOX	RF8505AK	Yes	No	37	Yes	152	-	2	Yes	2	1	10	2 2-way	120	260	40x33x21	\$2,400	
MAGNAVOX	RF8506AK	Yes	No	37	Yes	178		2	Yes	2	1	10	2 2-way	180	170	40x33x21	\$2,600	
MAGNAVOX	RF8508BK	Yes	No	37	Yes	178	_	2	Yes	2	1	10	2 2-way	180	170	40x33x21	\$2,700	
MAGNAVOX	RF8510CY	Yes	No	37	Yes	178	_	2	Yes	2	1	10	2 2-way	180	170	48x33x21	\$2,900	
MITSUBISHI	VS-363R	Yes	No	36	Yes	139	-	2	Yes	2	-	4	2 1-way	110	180	46x32x26	\$2,200	
MITSUBISHI	VS-405R	Yes	No	40	Yes	139	_	2	Yes	2	1	10	2 2-way	120	210	49x41x31	\$2,900	
MITSUBISHI	VS-406R	Yes	No	40	Yes	139	-	2	Yes	2	1	10	2 2-way	120	210	49x41x31	\$2,900	
MITSUBISHI	VS-458R	Yes	No	45	Yes	139	_	2	Yes	2	1	10	2 2-way	120	170	51x42x30	\$3,200	
MITSUBISHI	VS-459R	Yes	No	45	Yes	139	_	2	Yes	2	1	10	2 2-way	120	170	51x42x30	\$3,200	
NEC	PJ-3700	Yes	No	37	Yes	142	-	2	Yes	2	1	10	2 2-way	130	NA	41x35x21	\$2,400	
NEC	PF-4030	Yes	No	40	Yes	142	-	2	Yes	2	1	10	2 2-way	140	NA	NA	\$3,000	
NEC	PJ-4600	Yes	No	46	Yes	142	_	2	Yes	2	1	10	2 2-way	130	NA	53x42x21	\$3,000	
NEC	PJ-4630	Yes	No	46	Yes	142	_	2	Yes	2	1	10	2 2-way	130	NA	NA	\$3,200	
PANASONIC	CT-3700S	No	Yes	37	Yes	125	_	2	Yes	2		8.5	2 2-way	120	200	37x33x24	\$2,695	
PANASONIC	PTG-4062R	No	Yes	40	Yes	125	-	2	Yes	2	_	10	2 2-way	120	200	47x38x22	\$2,795	-
PANASONIC	PTG-4073R	Yes	No	40	Yes	155	1-	2	Yes	2	_	10	2 2-way	120	200	46x38x23	\$3,195	2600
PHILCO	P8137WPE	Yes	No	37	Yes	152	_	2	Yes	2	1	10	2 2-way	120	260	40x33x21	\$2,399	

MIT 36"
360 1696

457 45"

402 40"

403 40"

66 VIDEO REVIEW

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QUASAR	PR4770YP	No	Yes	37	Yes	169	-	2	Yes	2	_	10	2 1-way	120	200	38x35x24	\$2,600	
QUASAR	PR4970YK	Yes	No	40	Yes	169	_	2	Yes	2	1	10	2 2-way	120	220	44x39x22	\$3,000	
QUASAR	PR4980YK	Yes	No	40	Yes	169	-	2	Yes	2	1	10	2 2-way	120	220	45x38x23	\$3,200	
RCA	DVM5000E	Yes	No	40	Yes	126	_	4	Yes	5	1	10	2 2-way	90	200	NA	\$2,900	
RCA	4001T	Yes	No	40	Yes	126	_	4	Yes	5	1	10	2 2-way	90	200	NA	\$2,900	
RCA	PLR500	Yes	No	45	Yes	139	-	2	Yes	2	1	10	2 2-way	NA	165	43x40x26	ŅA	
RCA	PLR600	Yes	No	45	Yes	139	_	2	Yes	2	1 -	10	2 2-way	NA	165	44x41x27	NA	
SANYO	PTV40	Yes	No	40	Yes	140	-	3	Yes	3		7.5	2 2-way	90	200	46x39x23	\$2,400	
SANYO	PTV41	Yes	No	40	Yes	140	-	3	Yes	3	_	7.5	2 2-way	90	200	46x39x23	\$2,500	1
SEARS	5445	Yes	No	37	Yes	152	_	2	Yes	2	1	10	2 2-way	120	NA	41x33x21	\$2,000	
SHARP	40KD855	Yes	No	40	Yes	140	-	2	Yes	2	_	8	2 2-way	NA	240	46x40x24	NA	
SONY	KPR-4110	Yes	No	41	Yes	181	-	3	Yes	3	-	10	2 2-way	160	220	47x37x22	\$2,500	249
SONY	KPR-4150	Yes	No	41	Yes	181	-	3	Yes	3	_	10	2 2-way	160	220	51x40x23	\$2,700	
SYLVANIA	RSE400AK	Yes	No	37	Yes	152	_	2	Yes	2	1	10	2 2-way	120	260	40x33x20	\$2,495	
SYLVANIA	RSE402AK	Yes	No	37	Yes	178	_	2	Yes	2	1	10	2 2-way	180	170	40x33x20	NA	
SYLVANIA	RSE404CY	Yes	No	37	Yes	178		2	Yes	2	1	10	2 2-way	180	170	51x35x22	NA	
ZENITH	PV4539GR	No	Yes	45	Yes	178	-	1	Yes	1	1	_	2 1-way	140	NA	45x41x27	\$2,495	
ZENITH	PV4543P	Yes	No	45	Yes	178	-	1	Yes	1		5	2 2-way	140	NA	45x41x27	\$2,849	
ZENITH	PV4547	Yes	No	45	Yes	178	-	1	Yes	1	_	5	2 2-way	140	NA	45x41x28	NA	

ZEN 4541 45" 2300

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KLOSS	Novabeam 1A	-	_	61/2	-	_	-	2	No	2	-	_	1 1-way	NA	No	Yes	Floor	28x22x19	\$3,500
KLOSS	Novabeam 1A	-	-	10				2	No .	2		_	1 1-way	NA	Yes	No	Floor	28x22x19	\$3,700
KLOSS	Novabeam 1A	-	_	15	_	_	_	2	No	2	-	_	1 1-way	NA	Yes	No	Floor	28x22x19	\$4,300
KLOSS	Novabeam 2	3-0		51/4	-	_	-	2	No	2	-		1 1-way	NA	Yes	No	Floor	25x31x12	\$2,500
KLOSS	Novabeam 2	_	-	51/4	_	_	_	2	No	2	_	_	1 1-way	NA	No	Yes	Floor	28x31x12	\$2,800
KLOSS	Novabeam 2			51/4	工		-	2	No	2		-	1 1-way	NA	Yes	No	Ceiling	25x31x12	\$3,000
KLOSS	Novabeam 2	-	_	51/4	_	_	_	2	No	2	_	_	1 1-way	NA	No	Yes	Ceiling	25x31x12	\$3,300
KLOSS	Novabeam 3	_	_	61/2	-	_	-	2	No	2	_	_	1 1-way	NA	No	Yes	Ceiling	25x26x16	\$4,000
KLOSS	Novabeam 3	-	_	10	_	-	_	2	No	2	_		1 1-way	NA	Yes	No	Ceiling	25x26x16	\$4,200
KLOSS	Videobeam 2000	-	_	6½	-		-	2	No	2		-	1 1-way	NA	No	Yes	Ceiling, Floor	29x25x9	\$6,000
KLOSS	Videobeam 2000	-	-	10	-	-	-	2	No	2	-	-	1 1-way	NA	Yes	No	Ceiling, Floor	29x25x9	\$6,300
MITSUBISHI	VS-526R*	Yes	No	41/6	Yes	139	-	2	Yes	2	1	10	2 2-way	200	No	Yes	Floor	63x50x32	\$3,600
PANORAMIC 2000	Nova	No	No	41/2	No	82	_	_	No	_	_	7	1 1-way	50	No	Yes	Floor	60x32x32	\$1,650
PANORAMIC 2000	Nova†	Yes	No	41/2	No	82		2	Yes	2	1	7	1 1-way	50	No	Yes	Floor	60x32x32	\$1,895
ZENITH	PV800P	-	-	8	-	-	-	1	No	1	-	_	1 1-way	NA	Yes	No	Ceiling, Floor	13x24x31	\$1,995

OCTOBER, 1985 67

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MANUFACTURER	Monet	do.	Refer self.	AND TALK	S. WIDEO INC.	NIS OU	TRUTS STEER AL SEL	THE PARTY AND	And keth land have been been been been been been been be	Welcht but pauls
JANEIL	TM-13	13	500	1	_	No	Yes	Yes	14x15x14;26%	\$399
JANEIL	TM-19	19	340	1	_	Yes	No	No	19x19x19;48	\$499
MITSUBISHI	CM-1901	19	550	1	1	No	Yes	No	19x21x19;70	\$599
MITSUBISHI	CM-2501	25	400	1	1	Yes	Yes	No	22x26x21;97	\$899
NEC	C12-202A	12	400	2	2	No	No	No	13x13x14;24	\$350
NEC	CM-1991	19	400	2	2	Yes	Yes	Yes	18x20x19;44	\$750
NEC	CM-1951	19	400	2	2	Yes	No	No	18x20x19;44	\$550
NEC	CM-2591	25	400	2	2	Yes	Yes	Yes	23x25x21;81½	\$1,000
NEC	CM-2551	25	400	2	2	Yes	No	No	23x25x21;81	\$700
PANASONIC	CTF-1394M	13	370	2	2	Yes	No	No	13x14x15;24%	\$370
PANASONIC	CTF-1495M	14	370	2	2	Yes	Yes	Yes	14x15x17;28%	\$470
PANASONIC	CTF-2095M	20	370	2	2	Yes	Yes	Yes	18x4x14;14%	\$700
PIONEER	TVM-251A	25	400	3	1	No	No	No	22x25x19;94%	\$1,000
PROTON	600M	19	370	1	1	Yes	No	No	18x22x19;70	\$650
PROTON	602	25	380	1	1	Yes	No	No	23x26x21;106	\$1,100
QUASAR	WT6290XE	20	370	3	3	Yes	Yes	Yes	20x21x20;631/16	\$769
SAMPO	M-1350	13	270	1	_	No	No	No	14x15x15;28¾	\$269
SEARS	20424	13	230	1		No	No	No	14x15x17;29	\$200
SONY	KX-M200	20	400	1	-	No	No	No	19x21x19;53%	\$550
SONY	KX-M270	27	400	1	_	No	No	No	24x27x22;10911/16	\$800

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MANUFACTURER CURTIS MATHES	M1982	Yes	No	19	330	2	2	Yes	2	2		No	Yes	142		NA.	2	23x25x21	NA NA
CURTIS MATHES	M2075	Yes	No	20	330	2	2	Yes	2	3	1	No	Yes	142		NA NA	2	19x21x19	NA NA
DENON	T-1000	Yes	No	26	400	2	3	Yes	2	3	1	No	Yes	139		5	2	25x26x20	\$1,100
EMERSON	EC-10R	No	No	10	330	1	1	No	1	1	NELS.	No	No	82	12	NA	1	11x14x12	\$370
EMERSON	EC-11W	No	No	10	330	1	1	No	1	1		No	No	82	12	NA	1	11x14x12	\$370
EMERSON	EC-12P	No	No	10	330	1	1	No	1	1	_	No	No	82	12	NA	1	11x14x12	\$370
EMERSON	M-13R	No	Yes	13	330	1	1	No	1	1	1	No	Yes	139		NA	1	13x15x15	\$450
EMERSON	M-20R	No	Yes	20	330	1	1	No	1	1		No	Yes	139		NA	1	19x19x19	\$600
EMERSON	MS-30R	Yes	No	20.	330	1	1	Yes	1	1	1	No	Yes	139		5	2	17x25x18	\$750
EMERSON	MS-251D	Yes	No	25	330	1	1	Yes	1	1	1	No	Yes	139		4	2	23x25x20	\$950
FISHER	PC-202	Yes	No	-19	330	1	1	Yes	1	1	-	No	Yes	112	_	NA	2	18x26x20	\$600
FISHER	PC-205	Yes	No	20	400	2	2	Yes	2	2	_	No	Yes	140	1	2	2	20x26x21	\$700
FISHER	PC-220	Yes	No	20	380	2	2	Yes	2	2	1	No	Yes	140	-	2	2	19x21x20	\$700
FISHER	PC225	Yes	No	20	380	2	2	Yes	2	2	1	No	Yes	140	_	2	2	19x21x20	\$700
The second secon	PC-320	Yes	No	25	400	1	1	Yes	1	1	_	No	Yes	140	_	3.5	2	23x25x19	\$900
FISHER																			

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FISHER	PC-350	Yes	No	26	400	1	1	Yes		1		No	Yes	140	_	3.5	2	24x28x20	\$1,000
FISHER	PC-355	Yes	No	26	400	1	1	Yes	1	1	1	No	Yes	140		3.5	2	24x28x20	\$1,000
GE	19CP6738	No	Yes	19	NA	1	_	Yes	1	1		No	Yes	130	_	2	2	19x21x20	NA
~GE	19CP6770	Yes	No	19	NA	2	1	Yes	2	2	1	No	Yes	130		10	2	19x32x20	+ NA
GE	19CP6780	No	Yes	19	NA	1	_	Yes	1	1	1	No	Yes	130	_	10	2	18x20x19	NA
GE	26CP6869	Yes	No	26	NA	2	1	Yes	2	4	1	No	Yes	130		10	2	22x26x21	NA
GE	26CP6863	Yes	No	26	NA	2	1	Yes	2	2	1	No	Yes	130	_	10	2	35x30x20	NA
GE	26CP6864	Yes	No	26	NA	2	1	Yes	2	2	1	No	Yes	130		10	2	37x31x21	NA
GE	26CP6865	Yes	No	26	NA	2	1	Yes	2	2	1	No.	Yes	130	-	10	2	35x33x21	NA NA
GE	26CP6870	Yes	No	26	NA	2	1	Yes	2	2	1	No	Yes	130		10	2	31x42x21	NA
GE	26CP6871	Yes	No	26	NA	2	1	Yes	2	2	1	No	Yes	130	_	10	2	35x44x21	NA
GE	26CP6872	Yes	No	26	NA	2	1	Yes	2	2	1	No	Yes	130		10	2	34x45x21	NA
GOLDSTAR	CMT2522	No	No	25	300	1	2	Yes	1	2	2	'No	Yes	139	_	3	2	23x25x20	\$700
GOLDSTAR	CMT2525	Yes	No	25	300	1	2	Yes	1	2	2	No	Yes	139		3	2	23x25x20	\$750
GOLDSTAR	CMT4282	No	No	13	270	1	1	No	1	1	1	No	Yes	139	-	.8	1	15x14x15	\$400
*Digital TV set								22.5											

## Discwasher. The clear choice for video care.

Tape oxides can build up on your VCR tape heads. Result? Fuzzy picture, mushy sound. The answer? Discwasher Video Head Cleaner. It's a revolutionary, patentpending, non-abrasive dry cleaning system. The cleaning is thorough, removing impurities from both video and audio heads along the entire path—safely. With no harmful chemical solvents. Use Discwasher regularly

to maintain picture and sound clarity—and to protect your VCR from costly repairs. You can trust Discwasher, leader in the technology of audio and video care.





The sound and sight come through clean and clear.

discwasher

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MANUFACTURE	R MON	/4	10/2	2/0	82/3	0x/-	0./	0./		0.	0./	0./	E8/C	30/-	0./	0.	MI.	O. Organ	- PRICE
GOLDSTAR	CMT9202	No	No	19	270	(,	2	100	(,	2	100	No					(		
GOLDSTAR	RCV0615	No	No	5	NA NA	1	1	No	1	1	1	No	Yes	139	_	2 NA	1	19x20x19 7x12x10	\$500 \$280
HITACHI	CT1358	No	No	13	350	NA	NA	No	NA	NA		No	Yes	107		NA	1	14x14x15	\$480
HITACHI	CT1957	No	Yes	19	350	NA	NA	No	NA	NA	_	No	Yes	139	_	NA	1	19x20x19	\$690
HITACHI	CT2020W/B	No	Yes	20	350	2	1	Yes	2	1	1	No	Yes	139		5	2	19x20x20	\$790
HITACHI	CT2250	No	Yes	22	350	NA	NA	No	NA	NA	_	No	Yes	119	_	NA	1	23x24x20	NA
HITACHI	CT2647	Yes	No	26	350	2	1	Yes	2	1	_	No	Yes	139	_	2	2	25x26x20	NA
HITACHI	CT 2652	Yes	No	26	350	2	1	Yes	2	1	-	No	Yes	139	_	2	2	NA	\$1,250
HITACHI	CT-2653	Yes	No	26	350	2	1	Yes	2	1	NA	No	Yes	139	_	2	2	NA	\$1,250
HITACHI	CT3020W/B	No	Yes	25	350	2	1	Yes	2	1	1	No	Yes	139	-	5	2	24x26x23	\$1,000
JC PENNEY	2217	No	No	14	NA	2	2	No	2	2	1	No	Yes	142		NA	1	15x15x15	\$470
JC PENNEY	2220	Yes	No	20	NA	2	2	Yes	2	2	1	No	Yes	142	_	NA	2	20x21x20	\$700
JC PENNEY	2502	Yes	No	25	NA	2	2	Yes	2	2	1	No	Yes	127	_	10	2	22x26x19	\$900
JC PENNEY	4216A	Yes	No	25	NA	2	2	Yes	2	2	1	No	Yes	130		10	2	32x43x23	\$950
JVC	AV-2090	Yes	No	20	400	3	1	Yes	3	1	1	Yes	Yes	142	_	5	2	19x21x20	\$900
IAC	AV-2590 AV-2690	No	Yes	25	350	3	1	Yes	3	1	1	No	Yes	134	N.T.	3	2	24x26x21	\$1,100
JVC	CX-60US	No	Yes	26	400 NA	3	1	Yes	3	1	1	Yes	Yes	142 82		5 NA	2	24x26x21 5x7x11	NA 6270
JVC	C-2175	No	No	20	350	1	1	No	1.	1		No	Yes	142		NA NA	1	20x21x21	\$370 \$650
IVC	C-2685	Yes	No	26	340	1	1	Yes	1	1	1	No	Yes	142		10	2	33x38x20	\$1,295
MAGNAVOX	RF4060SL	No	No	14	450	1	1	No	1	1		No	Yes	140	_	NA	1	15x15x16	\$499
MAGNAVOX	RF4352SL	Yes	No	20	330	1	1	Yes	1	1	1	No	Yes	152	_	4	2	19x19x19	\$899
MAGNAVOX	RF4378OL	Yes	No	20	330	2	2	Yes	2	2	1	No	Yes	178	_	4	2	19x19x19	\$849
MAGNAVOX	RF6020	Yes	No	26	450	1	1	Yes	1	1	-	No	Yes	178	_	4	2	31x32x20	\$1,100
MAGNAVOX	RF6140	Yes	No	26	450	1	1	Yes	1	1	_	No	Yes	178	_	4	2	30x46x20	\$1,200
MAGNAVOX	RF6144	Yes	No	26	450	1	1	Yes	1	1		No	Yes	178	_	4	2	30x48x22	\$1,200
MAGNAVOX	RF6146	Yes	No	26	450	1	1	Yes	1	1	_	No	Yes	178	-	4	2	30x48x22	\$1,200
MAGNAVOX	RF6260	Yes	No	26	450	2	2	Yes	2	3	1	No	Yes	178	-	10	2	30x45x20	\$1,400
MAGNAVOX	RF6264	Yes	No	26	450	2	2	Yes	2	3	1	No	Yes	178	_	10	2	31x50x21	\$1,400
MAGNAVOX	RF6266	Yes	No	26	450	2	2	Yes	2	3	1	No	Yes	178		10	2	31x50x22	\$1,400
MAGNAVOX	RF6270	Yes	No	26	330	2	2	Yes	2	3	1	No	Yes	178	-	10	2.	40x28x21	\$1,500
MARANTZ	MR250	Yes	NA No	25	330	2	1	Yes	1	1	1	No	Yes	134		5	2	23x25x21	\$900
MITSUBISHI MITSUBISHI	CS-1485R CS-2051R	Yes	No No	14	400	2 2	1	Yes	2	1	_	No	Yes	139		4	2	NA NA	\$500
MITSUBISHI	CS-2051R CS-2052R	Yes	No	20	400	2	1	Yes	2	1	1	No No	Yes	139		2 2	2	NA NA	\$670 \$670
MITSUBISHI	CS-2052R CS-2053R	Yes	No	20	400	2	1	Yes	2	1	1	No	Yes	139		2	2	NA NA	\$670
MITSUBISHI	CS-2061R	Yes	No	20	520	1	1	Yes	1	1	1	Yes	Yes	139		2	2	19x20x19	\$820
MITSUBISHI	CS-2085R	Yes	No	20	400	2	1	Yes	2	1		Yes	Yes	139	_	2	2	19x28x20	\$800
MITSUBISHI	CK-2587R	Yes	No	25	400	1	1	Yes	1	1	-	No	Yes	139	_	4	2	NA	\$1,100
MITSUBISHI	CK-2662R	Yes	No	26	400	2	1	Yes	2	1	-	No	Yes	139	-	5	3	36x29x22	\$1,200
MITSUBISHI	CS-2667R	Yes	No	26	400	2	1	Yes	2	1	1	Yes	Yes	139	_	2	2	24x27x20	\$950
MITSUBISHI	CS-2688R	Yes	No	26	400	2	1	Yes	2	1		No	Yes	139	_	4	4	31x39x22	\$1,200
MITSUBISHI	CK-3501R	Yes	No	35	400	2	1	Yes	2	1	1	Yes	Yes	139	_	10	4	NA	\$3,200
NAD	MR-20	Yes	No	20	400	4	2	Yes	3	2	1	No	Yes	139	-	2.5	1	19x21x19	\$798
NAD	MR-26	Yes	No	26	400	4	2	Yes	3	2	1 '	No	Yes	139	-	3.5	2	24x27x20	\$1,200
NEC	CT-1420	No	No	14	400	1	1	No	1	1		No	Yes	142		1.2	1	15x15x15	\$500
NEC *Digital TV set	CT-1901	No	Yes	19	400	2	2	Yes	2	3	1	No	Yes	134	-	5	2	18x20x19	\$719

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NEC	CT-2020	Yes	No	20	400	2	2	Yes	2	3	1	No	Yes	142	_	5	2.	19x21x19	\$799
NEC	CT-2510	Yes	No	25	400	2	2	Yes	2	3	1	No	Yes	142	_	5	2	23x20x19	\$900
NEC	CT-2610	Yes	No	26	400	2	2	Yes	2	3	1	No	Yes	142		5	2	24x26x19	\$1,000
PANASONIC	CT-5511	No	No	5	NA	2	2	No	2	2		No	No	82	_	.5	1	5x10x11	\$450
PANASONIC	CTF-1013	No	No	10	NA	2	2	No	2	2		No	No	82	14	1	1	12x11x14	\$350
PANASONIC	CTF-1465R	No	No	14	330	2	2	No	2	2		Yes	Yes	125	1	NA	1	13x15x17	\$670
PANASONIC	CTG-713	No	No	7	NA	2	2	No	2	2		No	Yes	94	_	NA	1	8x10x12	NA
PANASONIC	CTG-1313	No	No	13	NA	2	2	No	2	2		No	Yes	80	14	NA	1	15x15x15	\$370
PANASONIC	CTG-1913	No	No	19	NA	2	2	No	2	2	01	No	No	80	14	NA	1	19x20x19	\$450
PANASONIC	CTG-1923	No	No	19	NA	2	2	No	2	2		No	Yes	155		NA	1	19x20x19	\$480
PANASONIC	CTG-2067R	No	Yes	20	330	2	2	Yes	2	2		No	Yes	155		2	2	20x27x20	\$799
PANASONIC	CTG-2075R	No	Yes	20	370	3	3	Yes	3	3		Yes	Yes	125		4	2	19x20x20	\$1,050
PANASONIC	CTF-2077R	No	Yes	20	330	3	3	Yes	3	3	_	Yes	Yes	139	_	4	2	19x20x20	\$999
PANASONIC	CTG-2083R	No	Yes	20	NA	2	2	No	2	2		No	Yes	125	_	NA	1	19x20x20	\$1,350
PANASONIC	CTG-2085	No	Yes	20	370	3	3	Yes	3	3	1	Yes	Yes	155	_	2	2	19x20x20	NA
PIONEER	SD-25A	No	Yes	25	400	3	2	Yes	3	4	1	Yes	Yes	139		10	2	22x25x20	\$1,200
*Digital TV set		- III/AIII B		THE REAL PROPERTY.	• years and and	and the same of th			TO STATE OF THE PARTY OF THE PA	•			Indresnas S		to de la constitución de la cons	I manufacture	Personal		





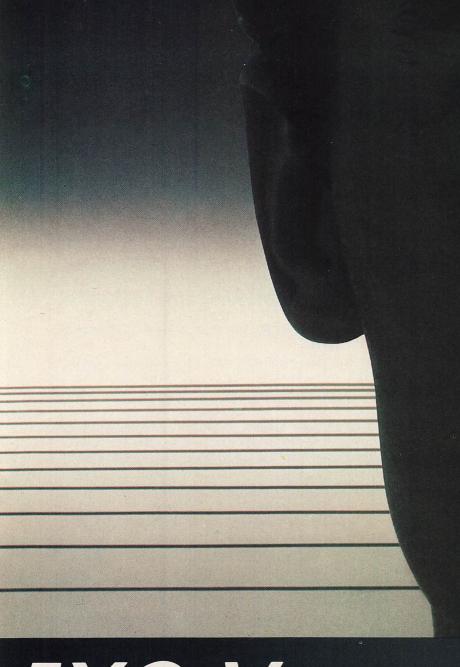
### INTRODUCING SCOTCH

Behold a new world of color made for the increasingly demanding tastes of a new video age.

The words radiant, vivid, vibrant

and bold come to mind, but even they don't do Scotch™ EXG videocassettes justice. Thanks to advances in computer monitoring

COLORISWHYTHE



## EXG VIDEOCASSETTE.

and laser testing we have come up

LIFETIME GUARANTEE with a tape so reliable we guarantee it for your lifetime.

Prepare yourself. For color as you've imagined. But as you've never really seen color before.

WORLD WATCHES

Scotch

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MANUFACTURE	R A	/ -	1/	/ 0		1	/	/	5/ 3	/	/	1	5/6	5/ 3	1	/ 1	/	2) 0,82	1 24
PROTON	619-A	Yes	No	19	380	2	2	Yes	2	2	-	No	Yes	139	-	3.5	2	20x21x20	\$850
PROTON	625	Yes	No	25	380	3	3	Yes	3	3	-	Yes	Yes	139	-	3.5	2	25x26x21	\$1,250
QUASAR	TP3459YQ	No	No	14	330	1	1	No	1.	1	-	No	Yes	155	-	NA	1	15x15x16	\$459
QUASAR	TT6278YW	No	Yes	20	330	- 1	1	No	1	1		No	Yes	155		NA	1	19x20x20	\$599
QUASAR	TT6298XW	Yes	No	20	480	3	3	Yes	3	3	1	Yes	Yes	155		8	2	20x21x21	\$1,000
QUASAR	TT9000YQ	Yes	No	26	420	3	1	Yes	3	l	1	No	Yes	155		4	2	26x27x23	\$1,500
QUASAR	TT9906YK	Yes	No	26	400	1	1	Yes	1	1	1	No	Yes	155	-	4	2	24x27x21	\$999
QUASAR	T110062VV	Yes	No	26	400	1	1	Yes	1	1		No	Yes	155	STELL	NA	2	29x39x20	\$1,150
QUASAR QUASAR	TU9962YK TL9970YP	Yes	No No	26	400	1	1	Yes	1	1	-	No	Yes	155		NA NA	2	32x28x18 32x48x18	\$1,075 \$1,400
QUASAR	UP1325YE	No	No	33/10	330	1	1	No	1	1		No	No	77	7	NA NA	1	6x8x8	\$389
OUASAR	UP1762UJ	No	No	7	330	1	1	No	1	1		No	No	68		NA NA	1	9x9x13	\$439
RCA	DVM2600	Yes	No	26	512	3	1	Yes	3	1	1	Yes	Yes	114		2	2	NA NA	NA NA
RCA	DVM2601	Yes	No	26	512	3	1	Yes	3	1	1	Yes	Yes	114		2	2	NA NA	NA
RCA	FLR2022	Yes	No	25	361	2	_	Yes	2	2		No	Yes	114	CHARGO .	2	2	22x25x18	NA
RCA	FLR2023	Yes	No	25	361	2		Yes	2	2		No	Yes	114		2	2	22x25x18	NA
RCA	FLR2622	Yes	No	26	361	3	1	Yes	3	1	1	No	Yes	114	_	2	2	NA	NA
RCA	FLR2623	Yes	No	26	361	3	1	Yes	3	1	1	No	Yes	114		2	2	NA	NA
RCA	FLR2640	Yes	No	26	361	2	_	Yes	2	2	1	No	Yes	114	_	2	2	29x36x20	NA
RCA	GLR2645	Yes	No	26	361	2	y <del>-</del>	Yes	2	2	1	No	Yes	114	_	2	2	33x41x21	NA
RCA	GLR2648	Yes	No	26	361	2	_	Yes	2	2	-	No	Yes	114	_	2	2	31x41x22	NA
RCA	GLR2650	Yes	No	26	361	2	-	Yes	2	2		No	Yes	114		2	2	31x42x20	NA
RCA	GLR2655	Yes	No	26	361	2	-	Yes	2	2	-	No	Yes	114	-	2	2	33x47x21	NA
RCA	GLR2658	Yes	No	26	361	2		Yes	2	2	-	No	Yes	114	_	2	2	31x49x22	NA
RCA	GLR2750	Yes	No	27	361	2	_	Yes	2	2	-	No	Yes	124	_	2	2	NA	NA
RCA	GLR2760	Yes	No	27	361	2		Yes	2	2	_	No	Yes	124	_	2	2	NA	NA
RCA	GLR2780	Yes	No	27	361	2	_	Yes	2	2	epeton.	No	Yes	124	-	2	2	NA	NA
RCA	GLR2788	Yes	No	27	361	2	-	Yes	2	2		No	Yes	124	_	2	2	NA	NA
RCA	GLR2790	Yes	No	27	361	2	_	Yes	2	2		No	Yes	124	_	2	2	NA	NA
SAMSUNG	C9432C	No	No	19	320	2	2	Yes	2	2	1	No	Yes	105		5	2	19x20x18	\$490
SEARS SEARS	4073	No	No	13	275 480	1		No No	1	EXCLUS.		No	Yes	117	12	1	1	14x15x15 14x13x15	\$280 \$350
SEARS	4269	Yes	No No	13	370	3		Yes	3		2	Yes	No Yes	140	12	3	2	18x29x19	\$700
SEARS	4209	Yes	No	26	370	1		Yes	1	1	and a	No	Yes	139		3	2	24x27x19	\$700
SHARP	5H12	No	No	5	270	1	1	No	1	1		No	No	82	12	1.5	1	5x7x11	\$400
SHARP	9H105/02	No	No	9	270	1		No	1			No	No	82	12	1.5	1	11x11x12	\$390
SHARP	14KV465	No	No	14	400	1		No	1	_		No	Yes	105	_	3.5	1	14x14x15	\$500
SHARP	14KV475	No	No	14	400	1	_	No	1			Yes	Yes	105	-	3.5	1	14x14x15	\$500
SHARP	20KV555	No	Yes	20	400	1	=	No	1	_	-	No	Yes	105	_	3.5	1	18x20x19	NA
SHARP	20KV575	Yes	No	20	400	1	_	Yes	1	1	1	No	Yes	140		3	2	18x20x19	NA
SHARP	25J405	Yes	No	25	400	1	1	Yes	1	1		No	Yes	140		3	2	35x30x23	NA
SHARP	26KC485	Yes	No	26	400	1	-	Yes	1	1	-	No	Yes	140	-	3	2	32x43x22	NA
SHARP	25KC265	Yes	No	25	270	1	_	Yes	1	1	-	No	Yes	140	_	3	2	35x28x21	NA
SHARP	25KV775	No	Yes	25	400	1	-	Yes	-1	-		No	Yes	105	_	3.5	2	24x26x21	NA
SHARP	25KV785	Yes	No	25	400	1	<u> </u>	Yes	1	1	1	No	Yes	140		3	2	24x26x21	NA
SANSUI	SV-M25	No	Yes	25	400	2	2	Yes	2	2	1	No	Yes	140		5	2	24x25x20	\$1,000
SANYO	AVM150	Yes	No	14	380	2	1	Yes	2	2	-	Yes	Yes	140	-	1.5	2	15x15x15	\$500
*Digital TV set											Control of				G#14				

	4	V	0	N	14	1	)	2	1	;	3	4	7	V.	3	R	5		
MANUFACTUR	ER HOO	1 A A A A A A A A A A A A A A A A A A A		Red Act	A A A A A A A A A A A A A A A A A A A	de de de la constante de la co	S S S S S S S S S S S S S S S S S S S	O de	o land of the land	2/20/20/2	O. O	1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	S S S S S S S S S S S S S S S S S S S	A STATE OF THE PARTY OF THE PAR	San	The state of the s	Sold of the state	A STATE OF THE STA	S. Jorgeon Barbert
SANYO	AVM210	Yes	No	20	380	2	1	Yes	2	2	-	Yes	Yes	140	-	2	2	19x21x19	\$650
SANYO	AVM260	Yes	No	25	400	1	1	Yes	1	2	_	Yes	Yes	140	_	3.5	2	22x25x19	\$850
SANYO	AVM270	Yes	No	26	400	2	1	Yes	2	2	_	Yes	Yes	140	_	3.5	2	24x26x20	\$1,000
SONY	KV-1311CR	No	Yes	13	400	2	2	No	2	2		Yes	Yes	181		NA	1	14x15x17	\$600
SONY	KV-2084R	Yes	No	20	400	3	1	Yes	3	1	_	No	Yes	181	_	3	2	19x26x19	\$800 54
SONY	KV-20XBR	Yes	No	20	400	3	2	Yes	3	2	1	Yes	Yes	181	1	7	2	17x20x18	\$900
SONY	KV-25PXR	Yes	No	25	400	3	2	Yes	3	2	1	Yes	Yes	181	_	7	2	22x28x19	\$1,400
SONY	KV-25XBR	Yes	No	25	400	3	2	Yes	3	2	1	Yes	Yes	181	-	7	2	22x25x19	\$1,200
SYLVANIA	RNE372	Yes	No	26	450	1	1	Yes	1	1	_	No	Yes	152	_	1.5	2	28x45x18	\$1,000
SYLVANIA	RNE375	Yes	No	26	450	1	1	Yes	1	1		No	Yes	152	-	1.5	2	34x43x19	\$1,000
SYLVANIA	RNE378	Yes	No	26	450	, 1	1	Yes	1	1	-	No	Yes	152	-	1.5	2	32x43x19	\$1,000
SYLVANIA	RNE590	Yes	No	26	450	2	2	Yes	2	3	1	No	Yes	178	-	10	2	35x27x17	NA
SYLVANIA	RNE592	Yes	No	26	450	2	2	Yes	2	3	1	No	Yes	178	_	10	2	30x45x17	\$1,165
SYLVANIA	RNE595	Yes	No	26	450	2	2	Yes	2	3	1	No	Yes	178	-	10	2	32x50x19	\$1,165
TATUNG	20CMFT	No	Yes	20	375	1	1	Yes	1	1	_	No	Yes	134	_	2	2	19x20x15	\$630
TEKNIKA	3599	No	No	19	NA	1		No	1	_	-	-	Yes	98	NA	.8	2	19x19x19	NA
TEKNIKA	FV-261	Yes	No	26	NA	3	3	Yes	2	3	_	_	Yes	140	_	5	2	24x26x20	NA
*Digital TV set				DAM!															



Another characteristic of monitor/receivers—projection and direct view-is high picture quality. Comb filters are found in virtually all monitor/receivers. They add to the frequency response of the set by combing out those portions of the color and brightness signals that interfere with each other, resulting in a picture that's up to 25 percent sharper than sets that don't filter them.

The resulting improvement from these filters can be measured as an increased number of lines of horizontal resolution. (Not to be confused with the 525 lines that make up the NTSC TV signal, horizontal resolution reflects the number of picture elements visible along

		M	0	N		1	0)	R	/	;	4	4	3/1	V	3	R	S		
	RER MONTH	J. A. A.		/ 14 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		A GORAGO CONTRACTOR OF THE CON	O TO	O TO	o de	2/2/2	O OF TOO OF	1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	The state of the s	To the state of th	1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	o de la constante de la consta	San	The state of the s	S. D. Proportion
MANUFACTUR	RER /	/ -	/ -	-/ "	2/	/	/	/	/	/	/								
	CZ-1484	Yes	No	14	300	3	3	Yes	3	3	1	Yes	Yes	133	_	3	2	15x15x16	NA
		( 1	/								1 -				Calling Today				and and an
TOSHIBA TOSHIBA	CZ-1484	Yes	No	14	300		3	Yes			1	Yes	Yes	133		3	2	15x15x16	NA
TOSHIBA TOSHIBA	CZ-1484 CZ-2064	Yes Yes	No No	14 20	300 400	3	3	Yes Yes	3	3	1	Yes No	Yes Yes	133 133	_ _	3 5	2 2	15x15x16 20x23x19	NA NA
тоѕніва	CZ-1484 CZ-2064 CZ-2084	Yes Yes Yes	No No No	14 20 20	300 400 400	3 1 3	3 - 3	Yes Yes Yes	3 1 3	3 - 3	1	Yes No Yes	Yes Yes Yes	133 133 133		3 5 5	2 2 2	15x15x16 20x23x19 18x20x19	NA NA NA
TOSHIBA TOSHIBA TOSHIBA TOSHIBA	CZ-1484 CZ-2064 CZ-2084 CZ-2094*	Yes Yes Yes Yes	No No No No	14 20 20 20 20	300 400 400 400	3 1 3 3	3 - 3 3	Yes Yes Yes Yes	3 1 3 3	3 3 3	1	Yes No Yes Yes	Yes Yes Yes Yes	133 133 133 139		3 5 5 5	2 2 2 2	15x15x16 20x23x19 18x20x19 19x20x18	NA NA NA NA
TOSHIBA TOSHIBA TOSHIBA TOSHIBA TOSHIBA	CZ-1484 CZ-2064 CZ-2084 CZ-2094* CZ-2685	Yes Yes Yes Yes	No No No No	14 20 20 20 20 26	300 400 400 400 450	3 1 3 3 3	3 - 3 3 3	Yes Yes Yes Yes Yes Yes	3 1 3 3 3	3 - 3 3 3	1	Yes No Yes Yes Yes	Yes Yes Yes Yes Yes	133 133 133 139 139		3 5 5 5 5	2 2 2 2 2 2	15x15x16 20x23x19 18x20x19 19x20x18 23x26x20	NA NA NA NA
TOSHIBA TOSHIBA TOSHIBA TOSHIBA TOSHIBA TOSHIBA TOSHIBA	CZ-1484 CZ-2064 CZ-2084 CZ-2094* CZ-2685 CZ-2695	Yes Yes Yes Yes Yes Yes Yes	No No No No No	14 20 20 20 20 26 26	300 400 400 400 450 450	3 1 3 3 3	3 - 3 3 3	Yes Yes Yes Yes Yes Yes Yes	3 1 3 3 3	3 3 3 3 3	1 1 1 1 1	Yes No Yes Yes Yes Yes	Yes Yes Yes Yes Yes Yes Yes Yes	133 133 133 139 139 139		3 5 5 5 5 5	2 2 2 2 2 2 2	15x15x16 20x23x19 18x20x19 19x20x18 23x26x20 23x26x20	NA NA NA NA NA
TOSHIBA TOSHIBA TOSHIBA TOSHIBA TOSHIBA TOSHIBA ZENITH	CZ-1484 CZ-2064 CZ-2084 CZ-2094* CZ-2685 CZ-2695 SB2097	Yes Yes Yes Yes Yes Yes Yes No	No No No No No No Yes	14 20 20 20 26 26 26 20	300 400 400 400 450 450 330	3 1 3 3 3	3 3 3 3 3 1	Yes Yes Yes Yes Yes Yes Yes No	3 1 3 3 3	3 3 3 3 3 3	1 1 1 1 1	Yes No Yes Yes Yes Yes No	Yes Yes Yes Yes Yes Yes Yes	133 133 133 139 139 139 178		3 5 5 5 5 5 NA	2 2 2 2 2 2 2 2 2	15x15x16 20x23x19 18x20x19 19x20x18 23x26x20 23x26x20 18x21x17	NA NA NA NA NA NA
TOSHIBA TOSHIBA TOSHIBA TOSHIBA TOSHIBA	CZ-1484 CZ-2064 CZ-2084 CZ-2094* CZ-2685 CZ-2695 SB2097 SB2523G	Yes Yes Yes Yes Yes Yes Yes Yes No Yes	No No No No No No Yes	14 20 20 20 26 26 26 20 25	300 400 400 400 450 450 330 330	3 1 3 3 3	3 3 3 3 3 1	Yes Yes Yes Yes Yes Yes Yes Yes Yes No Yes	3 1 3 3 3	3 3 3 3 3 3 3	1 1 1 1 1	Yes No Yes Yes Yes Yes No No	Yes Yes Yes Yes Yes Yes Yes Yes Yes	133 133 133 139 139 139 178 178		3 5 5 5 5 5 NA 2	2 2 2 2 2 2 2 2 2 2	15x15x16 20x23x19 18x20x19 19x20x18 23x26x20 23x26x20 18x21x17 28x37x20	NA NA NA NA NA NA NA



those lines.) Regular TV sets, especially older ones, usually offer fewer than 250 lines of picture detail, much less than the amount actually being broadcast. Manufacturers of most monitor/receivers today claim between 350 and 450 lines, although 400 lines is the most we've ever measured in *VR*'s Equipment Reviews. Even though

there aren't any program sources available today that can provide pictures as good as the best of these monitors, the extra capability will help in the future.

Projection TVs used to be popular as the big screen down at the local tavern. They also used to be known for blurry pictures that couldn't be seen well except in the

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ZENITH	SB2591P	No	Yes	25	330	1	1	No	1	3	_	No	Yes	178	_	NA	2	22x25x20	NA
ZENITH	SB2595A	Yes	No	25	330	1	1	Yes	1	3	1	No	Yes	178		5	2	22x25x20	\$1,000
ZENITH	SB2595P	Yes	No	25	330	1	1	Yes	1	3	1	No	Yes	178	_	5	2	22x25x20	\$960
ZENITH	SB2597Y	Yes	No	25	330	1	1	Yes	1	3	1	No	Yes	178	_	5	2	22x25x20	\$1,000
ZENITH	SB2729N	Yes	No	27	330	1	1	Yes	1	3	1	No	Yes	178	_	5	2	35x44x22	\$1,080
ZENITH	SB2727P	Yes	No	27	330	1	1	Yes	1	3	1	No	Yes	178	_	2	2	32x44x22	\$1,080
ZENITH	SB2731G	Yes	No	27	330	1	1	Yes	1	3	1	No	Yes	178	_	5	2	29x41x21	\$1,160
ZENITH	SB2737Y	Yes	No	27	330	1	1	Yes	1	3	2	No	Yes	178	-	5	2	30x37x19	NA
ZENITH	SB2741X	Yes	No	27	330	1	1	Yes	1	3	1	No	Yes	178	_	5	2	30x39x22	NA
ZENITH	SB2771R	Yes	No	27	330	1	1	Yes	1	3	1	No	Yes	178	Y	5	2	29x43x22	NA
ZENITH	SB2777P	Yes	No	27	330	1	3	Yes	1	3	1	No	Yes	178	_	5	2	32x49x22	NA
*Digital TV set											UST VER			THE LAW	OHERE				200



challenges your creativity more than your coordination.

With the SEG-100 the only difficulty you'll have in adding professional effects to your home videos is deciding among its nearly limitless variety of color, pattern, fade, and wipe combinations.

Set up a romantic wedding scene with a soft halo around the bride and groom. Or frame the little league champions with a crisp diamond. You can even vary the color of the effect to match the team's uniforms. In fact, the SEG-100 is really only limited by your imagination. It can use two separate video sources (VCRs,

cameras, personal computers, etc.) and dub in stereo, so you can make your own music videos. All with just a touch of a button or a push of a slide.



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dark. But all that has changed for the better.

Projection pictures have grown bright enough to be viewed in a semi-lit room. The problem of viewing angles has also been reduced, particularly in rear-projection sets. There was a time when a projection picture couldn't be seen if the viewer wasn't sitting straight in front of the set or a bit to the left or right. This is no longer true. One important product introduction in '85 was NAP's rear-projection TV set with a 180-degree viewing angle, sold under the Magnavox and Sylvania brands. Most other projection sets today have a 120-degree viewing angle.

Rear-projection set prices are also coming down at the rapid rate of a few hundred dollars a year. The going retail price on a rear-projection set without a lot of special features is about \$2,000.

Front-projection sets come in one or two pieces. The one-piece front-projection set has a pull-out compartment holding the projector. Two-piece models work on a principle similar to that of a movie projector. The projector is mounted on the floor or ceiling, and projects a five-to-10-foot picture onto a white wall, flat screen or a curved, "high-gain" screen. High-gain screens are most popular because they allow viewing in brighter areas.

While there have been significant advancements made in projection TV quality, in most cases they still cannot match the clarity of direct-view monitor/receivers. When shopping, consider the amount of space you can devote to a set. And make sure you view the set in the showroom in light similar to your home environment.

The direct-view sets here come in two varieties: monitors and monitor/receivers. Monitors are TV sets without a tuner to pick up broadcast channels, and most have no speakers. A few years ago, it seemed as if monitors would be the center of a component video system of the future,

which would also include a separate TV tuner. Home video fans, however, continued to buy the sets that included tuners. Now even once diehard component companies like Proton manufacture monitor/receivers.

One recent big change in monitors, monitor/receivers and regular TV sets is in the screens themselves. The rounded bubble of the past is no longer the only way to make a TV screen. More manufacturers are turning to flatter screen picture tubes with squarer corners.

### It's in the Pocket

If you like your TV on the run you may want to consider taking along a pocket TV. Many of the available models are literally tiny enough to fit in your pocket, with color or black-and-white screens that measure from 1½ to 6 inches diagonally.

LCD (liquid crystal display) sets are by far the smallest. The liquid crystal is a molecule whose properties lie somewhere between solid and liquid. It moves when subjected to an electric current. LCD is used in the sets to turn on and off the individual elements that make up the TV picture. One disadvantage of the LCDs is that they are hard to see in the dark—something to consider if you plan on using a pocket TV for a camping trip.

A few pocket TVs use a scaled-down cathode-ray tube, similar to the one in a full-size TV set. Others, such as the Sony Watchman, use a flat display (FD) tube. In the FD, an electron gun is placed below or to the side of the screen, which is curved inward. It allows for a larger picture in a small space.

Many of today's pocket TV sets actually are monitor/receivers equipped with direct video and audio inputs. They are a useful accessory for shooting home movies in the field.

—John Gaffney

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CASIO	TV-21	B&W LCD	2	2AA	<u> </u>	-	-	No	Yes	2x5x¾;¾,6	\$100
CASIO	TV-60	B&W LCD	2	2AA			_	AM/FM	Yes -	2x5x1;½	\$130
CASIO	TV-1000	Color LCD	6	5AA	Inc.	Inc.	Inc.	No	Yes	3x6x1;1	\$300
CASIO	TV-5000	Color LCD	6	5C	Inc.	Inc.	Inc.	AM/FM	Yes	4x8x1;1%	\$350
CITIZEN	08TA	B&W LCD	31/10	5AA	Opt.	Opt.	Opt.	FM	Yes	3x6x4/5;1/16	\$150
EPSON	E1f ET-10	Color LCD	2	5AA	Opt.	Inć.	Opt.	No	Yes	3x6x1;1	\$299
EPSON	Elf ET-12	Color LCD	2	2AA	Opt.	Opt.	Opt.	No	Yes	3x6x1;1	\$350
EPSON	Elf ET-20	B&W LCD	2	2AA			_	No	Yes	5x3x1/s;7/16	\$199
PANASONIC	TR-103OP	B&W CRT	11/2	4AA	Opt.	Opt.	Opt.	No	Yes	2x3x6;11/16	\$200
PANASONIC	TR-1020P	B&W CRT	11/2	4AA	Inc.	Inc.	Inc.	AM/FM	Yes	2x4x7;1¾6	\$250
PANASONIC	TR-1000P	B&W CRT	11/2	4AA	Inc.	Inc.	Inc.	AM/FM	Yes	2x5x7;11/4	\$290
PANASONIC	CT-101	Color CRT	1½	8AA	Inc.	Inc.	Inc.	No	Yes	2x4x7;1%	\$470
RADIO SHACK	16-152	B&W LCD	2	2AA	Opt.	_	_	No	Yes	2x5x¾;NA	\$100
RADIO SHACK	16-153	B&W LCD	21/10	4AAA,2AA	Opt.	Opt.		No	Yes	3x5x¾;NA	\$160
RADIO SHACK	16-154	Color LCD	21/5	5AA	Opt.	Opt.		No	Yes	3x6x1;NA	\$300
SEIKO	RS96	B&W LCD	2	2AA	_	_		No	Yes	3x5x%0;%6	\$199
SEIKO	RS97	Color LCD	2	4AA	Opt.	Inc.	Opt.	AM/FM	Yes	3x6x1;%	\$349
SONY	FD-2A	B&W FD	2	4AA	_	Opt.	Inc.	No	Yes	6x3x2;2%2	\$180
SONY	FD-30A	B&W FD	2	4AA	Opt.	Opt.	Opt.	AM/FM	Yes	7x3x1;1¼	\$240
SONY	FD-40A	B&W FD	4	4C	Opt.	Opt.	Opt.	No	Yes	8x5x3;211/16	\$200

### SEPARATES STEAL THE SHOW

## COMPONENT TUNERS AND RECEIVERS

ost video systems contain at least one TV tuner. In fact, most have two: one in the TV set or monitor/receiver and one in the VCR. There are, however, certain system configurations that require TV tuning in a separate compoonent: either a dedicated TV tuner or a TV receiver. For this reason, there are a wide variety of components on the market.

The right TV tuner or receiver can make it easier to tie together a complicated system of audio and video components.

Another very good reason to consider a separate tuner or receiver is if your current system has no way to receive stereo TV. Most of the components in this category include MTS (multichannel TV sound) decoding, which lets you receive stereo and SAP (second audio program) soundtracks. Virtually all the others have jacks for attaching a separate decoder.

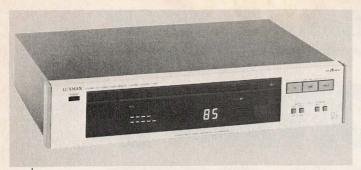
Tuners and receivers are different creatures. In fact, a receiver contains a tuner, along with a preamplifier and an amplifier. A tuner is the mechanism which actually receives broadcast signals—VHF TV, UHF TV, AM radio and/or FM radio. The preamp section lets you select the source you wish to see or listen to—either the tuner or one of the several components that might be connected to the receiver. The amp section boosts the volume level of these sound



'Besides decoding stereo and SAP, most AM/FM/MTS receivers synthesize credible stereo from a mono source.'

sources for reproduction through loudspeakers.

TV tuners and receivers have one of two kinds of receiving capacity. Some, like the receiver in a TV set, receive both the video and audio portions of the TV signal. Others receive TV audio



Video and MTS audio: Alpine/Luxman T-407.

only; they're basically radios with television sound.

The former came into existence a few years ago when it seemed that TV sets as we know them would be replaced in the not too distant future with separate components-receiver, dedicated monitor and speakers. Although manufacturers do not have such high hopes for component TV, they are still selling separate tuners or receivers and amps for video purists. Most of these components combine TV video and audio tuning ability—usually cable-ready—with a video switcher, enabling you to route all the video and audio signals from your sources—VCRs and videodisc players—to your monitor and stereo system.

TV-audio-only receivers are designed for those with an old TV set that has no provision for connecting an MTS decoder. These usually tune VHF and UHF stations and include a small amp with five or so watts per channel, for connecting a pair of speakers. These receivers are not as easy to use as an MTS decoder because you must tune the stations on them as well as on your TV.

There is, however, another kind of TV-audio-only receiver, which may find more users. A number of audio receivers available today also incorporate TV audio, usually MTS audio. These enable you to hook up your TV sound to the same pair of speakers you would use for your audio system and to avoid having to add an additional component to your shelves just to get MTS.

Besides decoding stereo and SAP signals, many AM/ FM/MTS receivers will also synthesize a convincing stereo effect from monaural signals. In addition, they perform all the usual audio functions, namely switching and amplifying sound sources. Some even have switching, dubbing and signal processing for two or more video sources.

If you're looking for a component with TV or TV audio tuning, be careful. There are a number of "audio/ video receivers" or "control centers" on the market from prominent audio companies (Akai, JVC, Kenwood, NEC, Pioneer, Onkyo and Sansui). These offer elaborate video signal processing functions but do not tune in TV broadcasts. (For more information on these receivers, see the article on accessory components on —Stephen A. Booth

	TV	1	U	13/13	1;	K	5	7	1	1	1	1	;	CEIVER	S	
MANUFACTURER	<sub>A</sub> rca <sup>5</sup>	A A A	/ kito/4	RT-INCO DANG	/// 0/			Strain Contraction of the strain of the stra		1/2/2/20/				STATE OF STATE OF THE STATE OF	ANT 2010	WHITTHE THE THE
ALPINE/LUXMAN	T-407	Yes	No	No	_	-	Yes	2	2	-	-	No	No	139 channels, cable-ready, baseband inputs, RF outputs	4x17x13;101/10	\$600
JANEIL	T-101	No	Yes	No	1	1	No	1	1	-	-	No	No	105 channels, cable-ready, wireless remote	NA	\$19
KLOSS	T-1	No	Yes	No	_	1	No	-	1	-	-	No	No	105 channels, random-access tuning	3x12x9;7¼	\$25
KLOSS	T-2	No	Yes	No	-	1	No	7	1		_	No	No	140 channels, random-access tuning	1x12x8;6	\$30
MITSUBISHI	TX-103R	Yes	No	No	3	2	Yes	3	2	-	-	No	No	139 channels, random-access tuning, RGB input	4x8x14;7½0	\$450
PANASONIC	TU-1014	Yes	No	No	2	2	Yes	3	2	_	_	No	No	125 channels, unified remote	3x17x15;137/16	\$47
PIONEER	FT-V70	Yes	No	AM/FM	3	2	Yes	1	1	1	-	No	No	wireless remote, 82 channels, 36 presets	2x17x13;911/16	\$35
PROTON	600T	No	Yes	No	2	2	Yes	2	2	_	-	No	No	127 channels, wireless remote, 2 RF inputs	5x17x12;14	\$40
PROTON	601T	Yes	No	No	3	3	Yes	3	3	1	-	No	No	139 channels, wireless remote, 2 RF outputs, 3 RF inputs	3x16x12;16	\$45
QUASAR	CJ8494XE	No	No	AM/FM	3	3	Yes	6	3	1	45	No	No	139 channels, simulcast switch	NA .	\$70
RADIO SHACK	TV-100	Yes	No	No	_	_	Yes	_	1	1	21/2	No	No	82 channels, variable tuning	3x12x8;NA	\$14
SAMPO	T-7000	No	No	No	_	1	No		1	_		No	No	105 channels	2x12x6;2¾	\$6
TECHNICS	SA360	No	Yes	AM/FM	2	2	Yes	2	2	2	40	Yes	Yes	TV audio tuning, VHF 2-13	3x17x11;11%	\$330
TECHNICS	SA460	No	Yes	AM/FM	2	2	Yes	2	2	2	50	Yes	Yes	TV audio tuning, VHF 2-13	4x17x11;14½	\$37.
TECHNICS	SA560	Yes	No	Yes	2	2	Yes	2	2	2	70	Yes	Yes	TV audio tuning, VHF 2-13	4x16x11;17%	\$63.
TEKNIKA	TVC-22	Yes	No	No		1	Yes	_	1			No	No	77-channel tuning, including CATV midband	3x11x7;51/4	NA

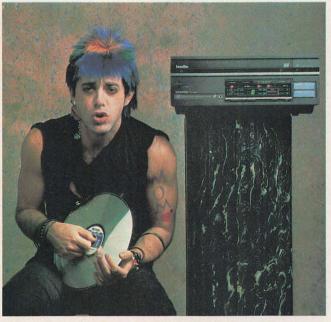
### TOP BILLING IN MUSIC ABILITY

## LASER VISION TAKESON CD SOUND

o the uninitiated, "laser disc" sounds like something out of a science-fiction movie. But to many audio and video enthusiasts, LaserVision (LV) disc players represent the pinnacle of performance in home-video technology.

No, you don't need a degree in physics to buy an LV disc player. You don't have to understand it at all, especially because, this year, LV is the only disc format available. There are only three easy. There are two other disc formats, but

hardware is not available in US stores. RCA stopped producing its CED players last year (though several companies are still pressing CED discs), and JVC has not yet introduced its VHD format in the US. VHD may make its ap-



The groundbreaking LV/CD player brings digital sound to models, so selection is video and accounts for the boom in LV manufacturers.'

pearance sometime during '86 for business

Your principal consideration in buying a disc player is cost. Players retail from \$400 to \$1,200. Even with the discounts most stores offer, that's not inexpensive. After all, LV disc players, by definition, only play.

Another consideration is the cost of acquiring programs. Despite the near indestructibility of laser discs, only a handful of video stores rent them. Most fans of the format must purchase their software. While discs of popular mov-

ies frequently cost less than their videocassette counterparts, they can sometimes be difficult to find. With the limited number of disc players enough for these stores to invest money in big

### BREAKFAST IS READY.

One of the year's hottest box office hits is now available on MCA Home Video. Five of today's most exciting young stars, Emilio Estevez, Anthony Michael Hall, Molly Ringwald, Judd Nelson and Ally Sheedy team up in this hilarious and touching comedy directed, written and produced

by John Hughes, creator of Sixteen Candles.

Five teenage students with nothing in common spend a Saturday detention together in their high school library. What happens between seven a.m. and four p.m. changes their lives forever.

Join the Club. It could change your life, too.

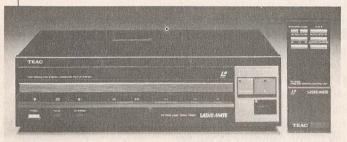


THE BREAKFAST CLUB

For additional information, circle No. 22 on Reader Service Card

stores to invest money in big inventories. However, most stores will order any disc you want. For this reason, many disc player users also have VCRs, renting cassettes of the programs they're not sure of and buying discs of the ones they like.

This year's introduction of a ground-breaking combination laser disc/compact disc player has changed a lot of the rules. This remarkable machine, made by Pioneer, handles three different kinds of discs: regular 12-inch and eight-inch laser discs, digital audio-only compact discs (CDs) and laser videodiscs with digital soundtracks. Though there are only a few of the latter around right now, they are undoubtedly the wave of the future. The first discs in this category are music-oriented programs



Teac LV-1000 plays eight- and 12-inch LV discs.

such as operas and concerts; soon, however, more and more movies will have digital soundtracks—and that should add immeasurably to the movie-watching experience.

Digital sound is the reason for the sudden boom in companies offering laser disc players. Last year, only



Alpine/Luxman D-408: Also a digital decoder.

Pioneer and sister companies Magnavox and Sylvania had LV players for sale in the US. This year, a number of companies that started out in audio, including NAD, Alpine/Luxman and Teac, are selling audio/video equipment that includes laser disc players.

At this time, these players are made by Pioneer. Unlike VCRs, where features and specs may be very different on models that look the same, LV players don't change from company to company, though they're expected to in the future. As for quality, the picture is about as good as the US television system allows. And even though the new Super-Beta videocassette system improves the video quality of that system by 20 percent, it can't match that of LaserVision.

Audio quality breaks with the past. LV players which play only analog soundtracks have sound quality that can be beaten only by compact discs and some (but not all) Beta and VHS Hi-Fi VCRs. The new digital audio players take the sound quality a step higher. These discs

**Highest Quality** Highest Performance Lowest Prices

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Hook-up cable kit

### **TEKNIKA** WIRELESS REMOTE CONTROL TV TUNER & CABLE CONVERTER WITH VOLUME CONTROL



Wireless remote control with volume for cable TV, VHF-UHF antenna systems upgrades any TV to 140 channel capability. Works with any TV set. Quartz frequency synthesizer tuning.



Wireless remote control on/off channel selection and fine tuning. Works with any TV. Microcomputer controlled PLL operation. Converter panel controllable for channel up, down, on/off, fine tuning.

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An optical device that transfers slides, 8mm or 16mm movie film to VCR tape. Can be used with any video camera or slide projector. If our video camera lacks close-up capability, you will need a macro lens attachment

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Macro Lens Attachment Model 0314 \$1495

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Reduce wear and tear of your VCR heads with the AC powered circuit protected rewinders, LED power-on indicators





Model V7777 \$4095

Model V7778 \$4995

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STABILIZER/IMAGE ENHANCER/RF CONVERTER/VIDEO FADER/2-WAY DISTRIBUTION AMPLIFIER



The most versatile, all-in-one video processor. Can be used as a video guard remover for video tapes, enhancer, video to RF converter, professional video fade in and out and a dual output distribution

**VIDEO SWITCHER** 



Model V4804 \$4995

Record a pay channel while viewing a standard channel. You can also connect an antenna/cable, VCR, video disc player, home computer and video game.

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\$25-250 .			\$4.50
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\$501-750			. \$8.50
\$751-1,000			. \$12.50
\$1,001 and			

have an up-to-90 dB signal-to-noise ratio and a frequency response over the whole range of human hearing.

You don't have to be rich to enjoy LV. In fact, for some people, particularly those with families, LV is a good investment. For one thing, the discs are almost indestructible. Children can play with them with no harm done. Sections can be played over and over again—as kids are wont to do—and there's no scratching or any other kind of deterioration. Kid vid and education are two of the biggest disc programming categories.

In addition to the LV/CD player, there are two LV player models, which vary in price and features. The low-cost model, which is retail-priced at about \$400, doesn't allow the degree of interactivity that the next pricier model does. The step-up model, roughly \$800, allows for more interactivity and has features such as variable slow motion and forward and reverse scan. For watching movies and for hooking up to a home computer for limited interactivity, these models work just fine, and are preferred by those people who've already got a CED player.

The question of interactivity is a complicated one. Some discs are meant to be interactive in and of themselves, meaning that a remote control with all the functions is all that's needed to access the disc's "pages" and "chapters" in whatever order you want. These discs are recorded in LaserVision's CAV format. In CAV, each side of a disc will play for a half-hour at most. Movies are almost always recorded in the other mode, CLV, which fits an hour of programming on a side, but with slightly deteriorated quality and more limitations: With discs recorded in the CLV mode, remote-control functions such as slow motion and frame search won't work. Some LV

buffs spend a lot of energy looking for older discs which were recorded in CAV, and a few video programmers have released special edition CAV discs of movies that had a general release in CLV. One company, Criterion, specializes in high-quality disc transfers of classic movies. CBS/Fox and Paramount have also issued some special editions recently. Some of Disney's and many of MCA's early discs were recorded in CAV; these have become collector's items.

The future of the LV format seems almost unlimited. Interactivity with computers—industrial or home models—will be the way many go. Laser discs have such a huge storage capacity that they're already being used for data storage by many computer systems. That's one of the reasons another manufacturer is entering the LV field. Pentax, the maker of 35mm cameras, also has a laser optics division devoted primarily to industrial applications. Company executives think the next logical step is to offer a consumer LV disc player. Within the first few months of 1986, a player designed by Pentax will start showing up on store shelves. This player won't have digital audio capacity, but it will have all the features that have become standard on disc players, according to one company executive.

As Pentax comes into the field, another company is leaving. NAP Consumer Electronics, the parent company of Magnavox and Sylvania, has decided not to replace its last LV models. NAP was the first company to introduce an LV player in the US, nearly five years ago. The last Magnavox and Sylvania players in stores might be discounted, so savvy shoppers might want to keep an eye out for them.

—Deirdre Condon

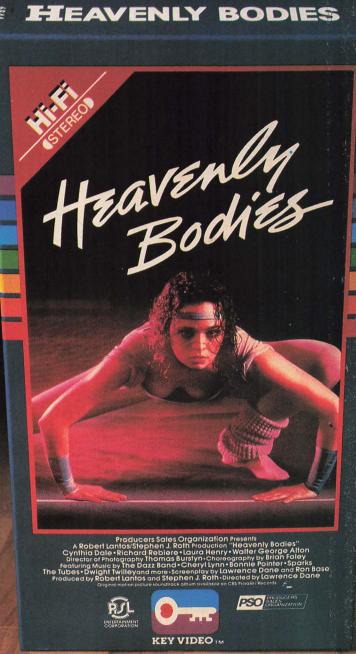
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PIONEER	PR8210	30x	Yes	Yes	3x	Yes	Yes	1/40-1	Yes	Yes	Yes	Yes	Yes	6x21x16;NA	\$499
PIONEER	LD-700	30x	Yes	Yes	3x	Yes	Yes	1/40-1	Yes	Yes	Yes	Yes	Yes	5x17x17;NA	\$799
SYLVANIA	VP7400GY	30x	Yes	Yes	3x	Yes	Yes	1/16-1/2	Yes	Yes	Yes	Yes	Yes	5x17x16;NA	\$799
TEAC	LV-1000	30x	Yes	Yes	3x	Yes	Yes	½₀-1	Yes	Yes	Yes	Yes	Yes	5x17x17;NA	NA

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ALPINE/LUXMAN	D-408	30x	Yes	Yes	3x	Yes	Yes	1/90-1	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	7x17x18;341/16	\$1,300
NAD	5900	30x	Yes	Yes	3x	Yes	Yes	1/20-1	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	7x17x18;34%	NA
PIONEER	CLD-900	30x	Yes	Yes	3x	Yes	Yes	1/40-1	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	7x17x18;341/16	\$1,200
TEAC	LV-5000	30x	Yes	Yes	3x	Yes	Yes	‰-1	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	7x17x18;34¾6	\$1,200

### Enter the Heavenly Bodies Sweepstakes... and you could become a star!

Have you ever wondered what it would be like to be in the movies? Well, here's your big chance. Just jog over to your nearest video shop and reach for an official entry blank for the Heavenly Bodies Sweepstakes. Follow the instructions and send it to us and you'll be in the running for the prize of a lifetime—a part in an on-location shooting of a new motion picture.

While you're in the store check out the newest release from Key



Video—Heavenly Bodies. It's a great new movie with exciting music featuring hits by top performers like Bonnie Pointer. Cheryl Lynn, Gary Wright, and The Tubes.

Enter the Heavenly Bodies Sweepstakes and your greatest performances could go from your dreams to the big screen.

Available soon on VHS and Beta Hi-Fi Stereo Videocassette.



KEY VIDEO IM



"Carrots are great, but now there's a VCR that improves your vision.

New Sony SuperBeta™

Just last year, people said Betamax® records a sharper picture than VHS.

Now feast your eyes on a picture that's a good 20% sharper than even Betamax.

This isn't just silly carrot talk.

Only new SuperBeta has what Sony peoples call 'High Band Carrier Shift' to get more signal recorded on tape.

So you'll see every hair on a hare's head better.

And you don't need ears like mine to hear better. 'Cause SuperBeta has Hi-Fi stereo sound.

And you know who invented Hi-Fi sound for VCR's. Right, Sony.

Now let's look at movies. 'Cause Beta's got over three times as many Hi-Fi movies as VHS.

Did you know that, doc?

Or that Sony SuperBeta has the only special effects wheel\* for fast forward or reverse? And perfect edits?

If you're hunting for the ultimate

VCR, hop on down to your Sony dealer. And compare Sony's picture to VHS.

Even Elmer Fudd would have to admit SuperBeta is better."

Introducing SuperBeta. The ultimate VCR, with High Band Carrier Shift.



SONY.

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### AVOIDING THE WIRING JUNGLE

## HIGH-CLASS AUDIO/VIDEO SYSTEMS

ouldn't it be nice to start from scratch? Not to worry whether your new Hi-Fi VCR will be too much for your ancient audio amp and speakers? To forget finding a cabinet to hold your audio and video components—of different makes, sizes and styles? Never again to crawl behind your electronics gear to weave yet another set of cables through the tangled set that's already there? And best of all, to retire all the of one handheld remote whole system?

Many audio/video arthusiasts already have too much invested in their current gear to consider switching to a one-brand A/V system, but for those just putting together a home entertainment system, or for those who'd like to kick their current components

remote controls in favor of one handheld remote that can control your whole system?

Many audio/video

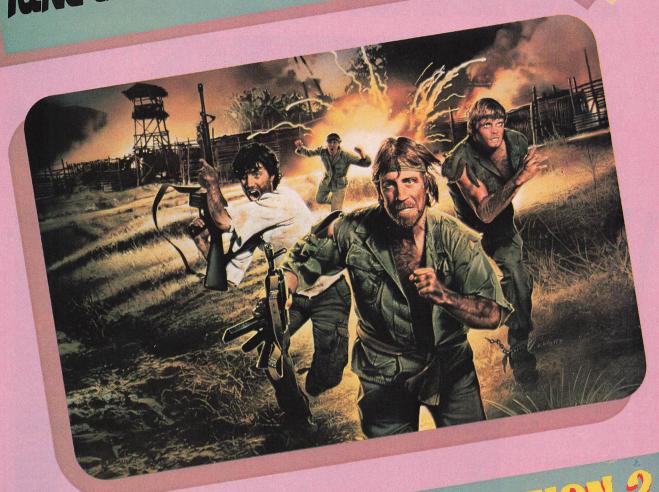
The ability to run an entire system, including audio components, on one remote is a magnet drawing videophiles to A/V systems.'

upstairs to the bedroom or out to the summer house, the one-brand A/V system provides an easy and surprisingly affordable alternative.

In some ways, today's A/V systems are an updated version of the one-brand "rack" systems

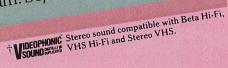
## ake these moments home





## MISSING IN ACTION 2 THE BEGINNING.

Here's how it started—the box-office hit that confirmed Chuck Norris as a star. Captured during a mid-air rescue operation, he becomes an unstoppable army-ofone in the jungles of Vietnam. September Release.



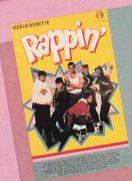
## on Videocassette





Kristy
McNichol stars
in this teenage comedy
about a flutist with a leg brace
whose world tour is interrupted
by, yes, a ski vacation romance!
September Release.







What Breakin' was to street dancing, Rappin' is to street talk. The latest, hottest rage. Nine of its great songs are by Gold Record winner Larry Smith. September Release.†





## The WITMATE SOLUTION OF Grace Quigley

The great Katharine Hepburn plays the spinster and Nick Nolte the contract killer she hires to mercifully liquidate her and her old friends in the fast-moving, black comedy of them all. October Release.





### ordeal by Innocence

Agatha Christie's thriller-in-reverse stars Donald Sutherland as the witness out to exonerate a young man executed for his mother's murder. Faye ed for his mother's murder. Faye Dunaway, Sarah Miles and Christopher Plummer also star in this thick-plummer also star. October Release.

© 1985 MGM/UA Home Video, 1350 Ave. of the Americas, New York, NY 10019.



Technics goes video with its model AV500 system.

long popular in audio. Rack systems are sometimes looked at askance by audiophiles who prefer to assemble their own systems. However, they are very popular with buyers who like their appearance and convenience. But A/V systems offer more than an escape from the hard work of putting together a system. The ability to operate an entire system, including sophisticated audio components, with one remote control is the magnet drawing

KEY

**DV**-Direct View **RP**-Rear Projection

SB-Super Beta FR-Full Range many video enthusiasts to A/V systems. All the top A/V systems offer unified remote control. With the best of these, you can control a dizzying array of functions from your chair: You can record a stereo TV show in Hi-Fi while watching another channel, make a tape of an audio LP or CD on audiotape and listen to the radio, all at the same time. Some systems can even give you written status reports of their operations on the TV screen if you ever forget what they were programmed to do.

In order to operate with a unified remote control, A/V systems need a central "brain." In the RCA Dimensia system, the esteemed patriarch of integrated A/V packages, the brain is located in the monitor/receiver. This component receives instructions from the remote and turns on and controls the other components. Pioneer's sophisticated Foresight 70 system takes a different approach. It houses the central control functions in the audio amplifier, which not only processes all the instructions, but serves as the central switching point for all the components in the system. Sony takes yet another tack in its new Access Systems, which hit stores in October. *All* the components in the Sony system respond to the remote control.

One of the most important facts to check when shopping for an A/V system is whether you'll be able to add other components to it. The Dimensia remote control and system of connections, for example, can only work

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FISHER	AVS-1586		DV		25	No	Yes	Yes	140		_			Yes	Yes
FISHER	AVS-1586-55	_	DV	_	26	No	Yes	Yes	140	_	_	_	_	Yes	Yes
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MARANTZ	AV70	_	DV	_	25	No	Yes	Yes	105	16	VHS	No	VR250	No	Yes
MARANTZ	AV110	_	DV		25	No	Yes	Yes	105	16	VHS	Yes	VR450	No	Yes
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NEC	ES2500		DV		25	No	Yes	Yes	142		*	Yes	**************************************	Yes	Yes

\*Choice of VC-N70 VCR (Beta) or VC-N961 (VHS) VCR. System \$200 more with VHS †Plus passive radiator \*\*Choice of VKT-700 or MVR-950 portable

with components carrying the Dimensia label, Similarly, most other A/V system remotes will work only with the equipment designed for the system. One of the most versatile approaches to system compatibility is found in the new Sony system: Its remote control operates any Sony video equipment made since about 1979.

A/V systems also offer freedom from the tyranny of cables. Many offer simplified connections or, at the very

Sansui's System 1 has a built-in A/V processor.



least, a clear connection diagram that takes the decisionmaking out of assembling a system. Once again, one of the most innovative approaches to hooking up an A/V system comes from RCA: Each of the Dimensia components is tied with a special "daisy-chain" connector to the component next to it. Signals traveling from, say, the VCR to the monitor may loop through several other components en route. The result is a system that almost anyone can assemble, and one without a messy tangle of cables behind it.

While knowing how an A/V system's components are controlled and connected is crucial to choosing a good package, most people will make their final decision based on the components a system includes. The most basic systems available today include the bare essentials: a TV monitor/receiver, VCR, audio amp, audio turntable and usually an audiocassette deck and speakers. Laser videodisc players (or combination LV/CD players) are also popular components. Moving up the price scale, other systems will add a digital compact disc player and audio/video accessories, such as a graphic equalizer. Some include audio/video processors to help beef up or manipulate pictures and sound, especially during dubbing. One Sansui system, for example, includes the company's AV-77 processor. Still more expensive systems sport even more elaborate features, including dual audiocassette decks, more powerful amps (100 watts or

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Yes	70	Single	Direct	No	NA	12	NA	NA	Black	No	No	No	No	No	No	NA	Yes
Yes	100	Single	Direct	No	NA	12	NA	NA	Black	No	No	No	Yes	No	No	NA	Yes
No	28	Single	Direct	Yes	NA	NA	NA	NA	Black	No	No	No	Yes	No	No	\$1,595	Yes
No	50	Double	Direct	Yes	NA	NA	NA	NA	Black	No	No	No	No	No	No	\$1,999	Yes
Yes	50	Double	Direct	No	NA	NA	NA	NA	Black	No	No	No	No	No	No	\$2,295	Yes
Yes	50	Double	Belt	No	NA	NA	NA	NA	Black	No	No	No	No	No	No	\$2,999	Yes
Yes	80	Double	Direct	Yes	19x11x10	8	21/4	%16	Black	No	No	No	Yes	No	No	\$6,000	Yes
No	70	Double	Belt	No	33x15x12	12	5	3	Black	No	No	No	No	No	No	\$2,500	Yes
No	110	Double	Belt	No	33x15x12	12	5	3	Black	No	No	No	No	No	No	\$3,000	Yes
No	150	Double	Direct	No	33x18x17	15	5	3	Black	No	No	No	No	No	No	\$3,500	Yes
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Yes	120	No	-		42x14x16	(2)8†	11/5	1	Black	No	Yes	No	No	No	No	\$5,799	Yes
															All P		

more) and bigger speakers. Some, like Sanyo's top-ofthe line series 5000, even leave conventional TV tubes behind, moving up to a 40-inch projection TV.

The video components you'll find in an A/V system are covered in depth in other articles in this issue. Here are some general guidelines for looking at the whole package.

Since most A/V systems are so complex, it's easy to get entranced by details like spectacular arrays of buttons and lights, and to forget the purpose of the system, which is to provide good pictures and sound. Don't forget to take a hard look at the monitor's picture quality and

Super-Beta source: Sanyo model A V4000.





GE's 1AVS6130 sounds off with an audio equalizer.

check out the VCR with a prerecorded tape. Also give a careful listen to the speakers. Speakers have long been the weak link in rack systems, although most manufacturers have worked hard to rectify this problem. Serious video fans might consider buying a system without the speakers designed for it, and picking out speakers separately, even if the styles don't match.

Any A/V system worth its silicon chips should be able to receive MTS broadcasts. However, it's worth checking where in the system the MTS decoder is located. Having the stereo TV decoder built into the VCR is usually

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NEC	ES3700	-	RP	-	37	No	Yes	Yes	142	-	*	-	*	Yes	Yes
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PIONEER	Foresight 70	DV	_	_	25	Yes	Yes	No	82	36	-	_	_	No	Yes
QUASAR	PAS94			= 1		Yes	No	Yes	139	-		-		No	Yes
RCA	Digital Command	-	DV	_	25	No	Yes	Yes	139	_	VHS	Yes	VLT-625	Yes	Yes
RCA	Digital Command	-	DV	_	26	No	Yes	Yes	139	2	VHS	Yes	VLT-650	Yes	Yes
RCA	Dimensia		DV	_	26	No	Yes	Yes	139	_	VHS	Yes	**	Yes	Yes
RCA	Dimensia		RP	-	40	No	Yes	Yes	139	-	VHS	Yes	**	Yes	Yes
SANSUI	System 1	_	DV	_	25	No	No	Yes	140	-	VHS	Yes	SV-R9900HF	No	Yes
SANSUI	System 2		DV	_ "	25	No	No	Yes	140	125	VHS	No	SV-R9000	Yes	Yes
SANYO	AV3000	-	DV	_	26	No	Yes	Yes	140		Beta	Yes	VCR7250A	Yes	Yes
SANYO	AV4000	-	DV	_	26	No	Yes	Yes	140	-8	SB	Yes	VCR7250A	Yes	Yes
SANYO	AV5000	_	DV	_	40	Yes	Yes	Yes	140	_	SB	Yes	VCR7250A	Yes	Yes
SEARS	57BG97202N	-	DV	-	20	No	Yes	Yes	139	NA	VHS	No	5336	No	No
SHARP	14AV-55	-	DV	-	14	No	No	Yes	105	_	-	_		No	Yes
SHARP	20AV-207	-	DV		20	No	Yes	Yes	140	_	VHS	Yes	VC-5F5U	Yes	Yes
SONY	Access 101	DV	_	-	20	Yes	Yes	Yes	181	_	_	_	_	No	Yes
SONY	Access 201	DV			27	Yes	Yes	Yes	181			128		No	Yes
SONY	Access 301	DV	_	_	27	Yes	Yes	Yes	181		SB	Yes	SL-HF600	No	Yes
TECHNICS	AV500		DV		26	No	Yes	Yes	125	123	VHS	Yes	PV-1643RT	Yes	Yes
тоѕніва	8500	_	DV	_	26	No	Yes	Yes	139		Beta	Yes	V-556	Yes	Yes

the simplest approach; if it's located in the monitor/receiver or a separate video tuner, make sure there's a simple way to record stereo broadcasts, even when you're not home.

There is something of a wattage war going on in A/V systems now, and some salesmen will try to sell a system merely by touting its more powerful amp. While there is much more to an A/V system than this, it doesn't hurt to check for adequate juice. Soundtracks from CD players and Hi-Fi VCRs have enormous dynamic ranges, and

Hitachi TVH2651: A 22-inch TV screen.





Shelf-top system: Fisher's model AVS-852.

that means they need lots of power to handle musical crescendos. While in the showroom, put on a Hi-Fi tape or CD and turn the system up. Listen for distortion—if you hear it, move on. Fortunately, most A/V designers match the components in their systems pretty carefully.

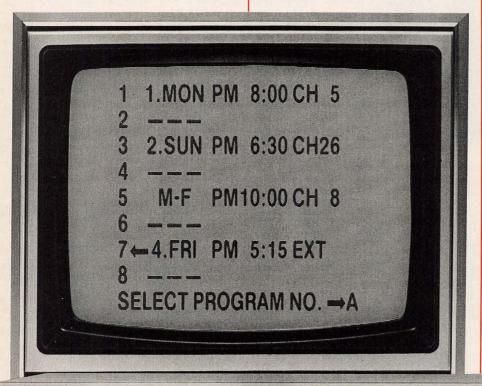
Many A/V systems also offer features specifically designed to enhance TV and video soundtracks. Stereo synthesizers for example provide a reasonable facsimile of stereo for those programs not recorded that way. Some include circuits that decode the surround-sound effects buried in some prerecorded movie soundtracks.

Finally, shoppers should be aware that it's not always necessary to buy the whole A/V package at once. Many manufacturers sell the components separately, so buy as few components as you like. Many even promise their future components will be compatible with the current systems. Thus you can build an A/V system slowly over a period of years, if necessary, and always buy the most up-to-date equipment.

—James B. Meigs

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### NO OTHER HI-FI VCR CAN GIVE YOU THIS KIND OF MENU.



tures. In addition to incredible hi-fi sound and remote input capability, you get the flexibility of programming directly through the machine. Four heads provide picture-perfect record, playback and special effects. A cableready, 139-channel tuner provides 28-day/8 event programmability; a lighted tape area allows tape usage monitoring.

And if there's a power outage during the night, the VS-603 is one VCR you won't have to reprogram in the morning. Because instead of the normal one hour back-up memory, there's 7-day back-up power.

So if you're looking for the best in VHS hi-fi VCR's, look no further.

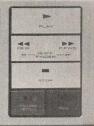
AKAI's new VS-603 is really going to open some ears. And eyes.











AKAI's new Hi-Fi VS-603 may well make ordinary VCR programming seem obsolete.

Because now, the combination of convenient full-function wireless remote programming and an interactive monitor system allows you to see the full menu

of 8 programs. All at *one time*. So there's no waiting for that missed portion to reappear on the display. And no more missed shows due to programming accidents.

What's more, the new AKAI VS-603 comes jam-packed with plenty of other impressive fea-



### TV'S OLD SOUND GETS SNAPPY

# VIDEO SPEAKERS GOSTEREO

nce you've heard the soundtracks of your favorite video programs reproduced by high-quality, high-fidelity loudspeakers, you'll never want to go back to listening to the tiny, improperly enclosed speakers found in most TV sets. It's not just a case of stereo versus monaural sound. The small three-inch speakers crammed into most table-model TV sets simply can't reproduce low bass tones, nor can they handle the volume levels that make for realistic sound reproduction.

Fortunately, there are many ways to hook up hi-fi speakers to today's video systems. Most newer TV sets have speaker output terminals or, if not, then audio output jacks that can be connected to a separate stereo system or to a pair of self-powered speakers, which manufacturers are introducing especially for video. There's no longer any reason not to get good sound along with your picture.

Theoretically, you could use any of the hundreds of available speaker sets with your video system. However, if, like many video enthusiasts, you like to have your sound very close to the picture—as it is in the old monaural TV sets—your choice is somewhat limited. Most speakers today use heavy magnets to reproduce sound. If they're too close to the screen, they can distort your picture. For this reason, a

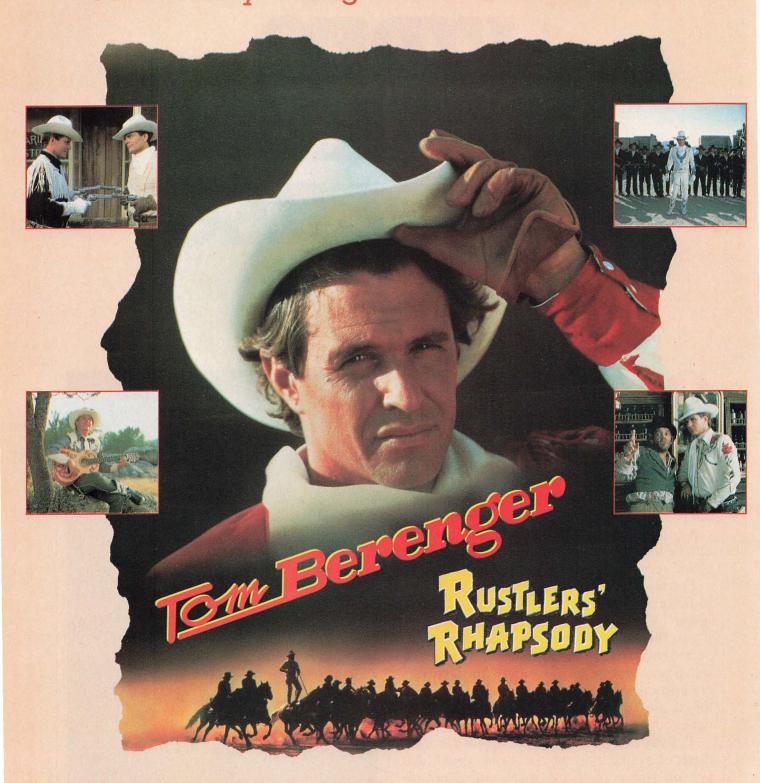


'Self-powered speakers enable you to get dramatic sound with-out a separate stereo system.'

Photo: Rosemary Howard

### The Western Hero.

To a Lawless Land He Brought Truth, Justice, Some Fancy Riding and Wonderful Outfits.



Last year, Hugh Wilson vandalized the boys in blue with *Police Academy*. This year, he set his sights on another American institution, cowboy movies. **RUSTLERS' RHAPSODY** is

the wackiest western that ever rode into town. So put on your spurs, mosey over to your favorite video store, and discover the fine line between *High Noon* and high nonsense.







number of manufacturers have introduced magnetically shielded speakers which lessen the magnets' outside effects. These speakers and those that work on an electrostatic principle can be placed right up against a TV set. All other speakers should be placed two to three feet to either side of the set. (We've included only shielded speakers in our Buyer's Guide this year.)

### **Aim For High Efficiency**

The stereo amplifiers built into even the very best new stereo TV sets rarely deliver more than five or 10 watts of power per channel. To the seasoned audiophile, that's barely enough power to reproduce sounds at background music levels. Still, you can compensate for low audio amplifier power by choosing loudspeakers with a high efficiency rating. These require little power to deliver dramatic sound levels.

Efficiency ratings can be estimated from the sensitivity specification listed in a speaker manufacturer's brochures. It's quoted in dB, and the higher the number,

the less power you'll need to produce adequate sound levels.

If you're using the speakers with a separate stereo system, you'll probably have more than five to 10 watts per channel of power. For reasonably high-efficiency speakers with an 87 to 90 dB rating, 20 to 30 watts per channel should be enough power. With low-efficiency speakers (87 dB or less), you may need as much as 75 to 100 watts of power per channel to achieve the same realistic sound levels.

Want to step up the amount of power driving your video speakers without hooking them up to a separate stereo amplifier? Self-powered speakers are the solution. The amplifiers within these speakers put out from 20 to 60 watts per channel and run off AC current. Many models available today from video manufacturers are styled to match the company's monitor/receivers. Infinity, a respected speaker manufacturer, has another approach. Its self-powered speakers, and one pair of shielded speakers, have adjustable heights to match those of

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BOSE	Video Roommate	_	41/2*	-		_	6x9x6	\$279
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ARAI	SW-M40	7		11/2	10	8	8x15x7	\$180
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AAL	5500V	12	5	3	5	8	27x16x10	\$350
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AAL AUDIO-SOURCE AUDIO-TECHNICA BES	5500V LS-1 PS-6V SM-80	12 4 6 —	.—.	3 1 1/4 —	5 5 10 5	8 8 8	27x16x10 7x5x5 12x8x12 24x17x3	\$350 \$199 \$260 \$330

19- to 26-inch monitor/receivers and monitors.

Depending on your monitor/receiver and your speakers, you may not be able to use the volume control on your remote or on the set itself to control a self-powered speaker's volume. If your set has variable line level outputs, you'll have no problem when the speakers are connected to them. However, if your set has only fixed line level outputs, you'll have to use the speakers' amplifier controls. To circumvent this latter situation, some manufacturers have included on their video speakers highlevel inputs which you can hook up to your monitor/receiver's speaker terminal outputs, allowing you to control the volume from the set. The sound quality won't be as good if you use the high-level inputs (because the signal has to pass through the TV's amplifier), but sometimes not even better sound can beat being able to stay in your

Just as it takes many different voices to sing all the parts of an opera, so it takes multiple elements in a speaker system to best reproduce all sounds faithfully. Most speakers have a woofer to produce bass tones and a tweeter to handle treble tones. These are known as "twoway" speakers. Some speaker systems go still further, dividing the job into three elements—a woofer, a tweeter and a midrange. Three-way speakers are not necessarily better than good two-way systems; it's largely a matter of design philosophy. In the final analysis, your ears are the —Len Feldman best judge.

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FISHER	STV-015	10	4	3	10	8	19x11x13	\$300
FRIED	Beta	61/2		21/2	20	8	13x8x9	\$400
FRIED	Q/3	8		1	20	8	20x11x9	\$400
FULTON	Tempo	8	5	(2)21/4	10	8	19x12x10	\$595
FULTON	Rhapsody	(2)8	5	21/4	10	8	38x12x12	\$1,495
FULTON	Crescendo	(3)8	5	21/4	15	8	48x12x12	\$2,900
FULTON	Symphony	(5)8	(2)5	(2)21/4	25	8	50x24x24	\$5,900
INFINITY	VRS-4	6½	- 4	3/4	5	4	14x8x8	\$199
INFINITY	VRS-3	8		1	5.	4	18-25x11x12	\$299
MAGNEPAN	- SMGA	370†		50†	40	4	49x20x2	\$525
MAGNEPAN	MG-IIb	500†		68†	40	5	71x22x2	\$1,200
MAGNEPAN	MG-Ib	428†		68†	40	5	60x22x2	\$850
MAGNEPAN	MG-III	620†	170†	1½†	40	4	72x23x2	\$2,250
MTX	CD10V	10	5	31/2	5	4-8	24x15x10	\$300
OWI	P1	25†	_	1½	NA	8	14x9x3	\$250
OWI	P2	36†		1½	NA	8	16x10x3	\$290
PARASOUND	CMS-440	4	_	1	10	4	NA	\$230
PARASOUND	CMS-550	6		1	10	4	NA	\$280
PIONEER	CS-V900D	12	43/4	NA	80	6	27x15x14	\$1,200
POLK	VS-12	61/2		1	3	6	14x9x11	\$200
POLK	VS-19	6½	_	1	3	6	17x9x11	\$300
POLK	VS-25	6½	61/2	1	3	6	21x9x11	\$400
PROTON	302	41/2		13/4	3.5	8	18x7x7	\$130
PROTON	303	41/2	_	11/4	3.5	8	23x7x7	\$150
QUASAR	SW494	11½	4¾	NA	NA	8	29x16x16	\$350-400
SANSUI	S-V727	8	4	2	NA	8	34x13x10	\$320
SANSUI	S-V1127	12	4	3/4	NA	8	41x15x13	\$720
H.H. SCOTT	206V	61/2	_	11/4	1	8	13x9x7	\$220
SONY	APM-X250	24%†**	11%;;†*	2	5	8	22x11x8	\$200
SPEAKERLAB	DVS-I	(2)10	(2)4	(2)¾	5	8	24x25x23	\$599 ea.
SPEAKERLAB	DVS-2	10	4	3/4	5	8	24x8x20	\$598
SPECO	DMS-3	4	2	1	30	8	7x5x4	\$99
STAX	ESTA-4A Extra	_	68†*		60	8	14x13x2	\$1,100
*Full-range speaker †In square	inches **Passive radiator							

### UTER SPACE COMES INDOORS

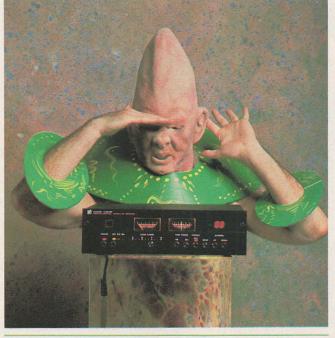
## SHIPHHHH 1374441435

Johnson once observed that the remarkable thing about the dancing bear he'd seen in a circus was not that it danced so well, but that it could dance at all.

Much the same could be said for satellite TV receivers for most of the eight years home satellite TV systems have been available. Satellite TV fans were so overwhelmed by actually getting crystal clear pictures from satellites that they didn't worry much about how well the bear danced. ment becomes more accessible and more com-

mon, manufacturers are making their products nicer to look at, easier to use, better in performance and versatility and cheaper to buy.

Until recently, most home satellite shoppers



'Satellite receivers do more than just tune channels. Some re-Now, as satellite equip- ceive high-quality stereo sound and even position your antenna.' an FM tuner. It stays

left the choice of receiver to the retailer of the complete system, who generally knew which receiver went with which dish antenna and LNA (low-noise amplifier, mounted on the dish), and which manufacturer would still be around when the receiver would need service. Today, after rapid technological changes in receivers, purchasers of those early systems are upgrading their systems and new buyers are making their own selections from among the 100-plus receivers available to them.

A satellite receiver works very much like inside the house, while

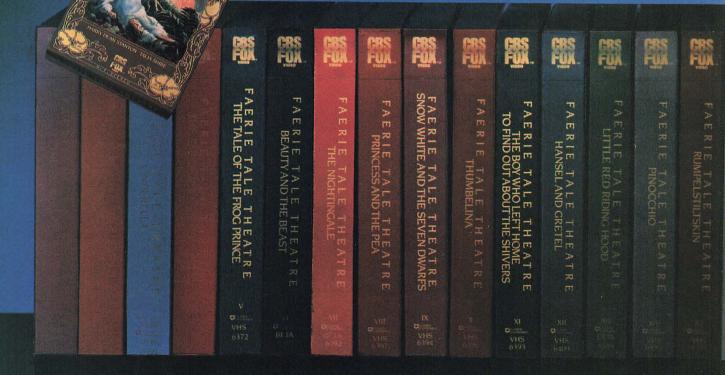
the antenna stays outside. In conjunction with the dish-mounted electronics, it selects a channel for viewing and then processes the signal. It feeds this processed signal to a TV set either as an RF

# The 'once upon that you enjoy

The 23 titles in our highly successful Faerie Tale Theatre series have proved to be so popular, we've decided to add three more.

Starting in October, you can get Rip Van Winkle, with Harry Dean Stanton and Talia Shire.

Aladdin and His Wonderful Lamp, with Valerie Bertinelli, Robert Carradine, James Earl Jones and Leonard Nimoy.



### **ASK FOR OUR FAERIE TALE THEATRE CATALOG**

## atimes" over and over.

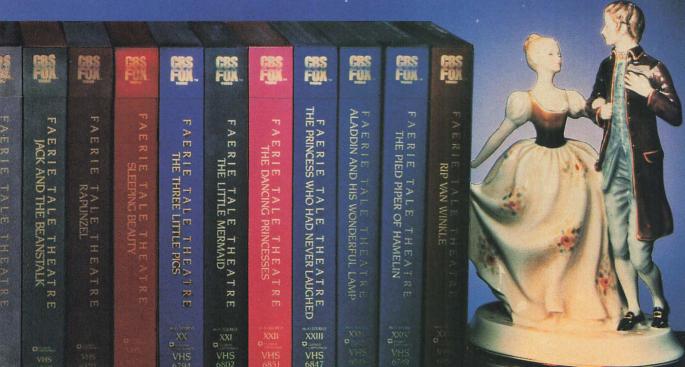
And you can get The Pied Piper of Hamlin, with Eric Idle and Tony Van Bridge.

Each classic carries a suggested retail price of \$39.98.

A small price to pay for some of the most popular stories of all time. Stories that are both priceless and timeless.

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See Your Distributor For Special Allowances On Faerie Tale Theatre.



FROM YOUR CBS/FOX DISTRIBUTOR

\$39.98 each



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You're looking at what's ahead for the television set. At Proton, we call it "eye-fi".

The Proton 625, above, is a video monitor/receiver. It's the evolution of American TV. Enjoy its absolutely superior performance just as it is. Or enhance its great sound by making it a component part of your present audio system.

A demonstration will convince you of the startling difference between Proton and what you're used to. You'll see deep, rich black, not washedout gray. You'll see vivid color and true perspectives, instead of unreal hues and distorted angles. And above all, you'll see the whole broadcast picture, instead of one whose edges have been cropped as much as 20% due to overscanning.

R

While Proton has features of other sets like infrared remote control, 139 channel tuning range, and a built-in *stereo* tuner, our monitor/receiver goes beyond any other brand's "state-of-the-art" technology. Even beyond, in resolution capability, the signal quality TV stations presently broadcast.

In short, Proton is what TV should be. But something this superior isn't inexpensive. Just remember what your dad always said..."You get what you pay for." He didn't know that with Proton you get a whole lot more.

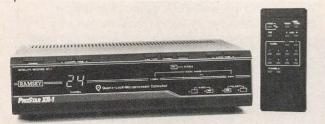
See for yourself. Call us for the nearest dealer. Because if we're this careful about making a great TV, we're also careful about who sells it.

Proton, clearly the best.

For technical data or dealer location, call (800) 772-0172. In California call (800) 428-1006.

9 1985 Proton, 737 W. Artesia Blvd., Compton, CA 90220 Simulated picture screen. For additional information, circle No. 47 on Reader Service Card. antenna output—a composite video-audio signal—or as separate video and audio outputs.

Depending on how sophisticated they are, satellite receivers can do much more than just tune channels. Some can process an incoming stereo signal to provide four-channel surround sound. Some can position the antenna with the help of microprocessor-controlled circuits, a function otherwise handled by a separate component. Most can rotate the polarizer mounted inside the dish's feed horn, either automatically or at an instruction from the user, enabling you to receive 24 channels instead of 12 off most satellites. And some can receive not only the 17 C-band satellites hovering above North America,



Ramsey XR-1: A Sat-Tec Systems stereo receiver.

but also the handful in the Ku-band. (These "bands" refer to the frequencies the satellites transmit.) There's very little TV programming in the Ku-band at present, but if direct broadcasting from satellite (DBS) ever takes



Tune in to the Ku-band: Lowrance's 70-SB.

off, it'll happen there. Some of the more expensive models also include wireless remote controls ranging from simple channel selectors to complex devices capable of moving the dish and picking out audio-only channels on frequency subcarriers.

A basic, no-nonsense receiver will cost about \$250 to \$300, a full-featured, professional-quality stereo model \$1,000 to \$2,000. As you might expect, the latter are easier to use and tune precisely, generally producing pictures of optimum quality with a minimum of fuss. They also include features such as noise reduction and rearchannel synthesizing. Inexpensive receivers, nonetheless, are capable of quite startling reception, particularly if you get snowy or ghost-ridden reception from local TV.

One big difference between satellite components and more conventional video and audio components is that satellite components are not completely interchangeable. Some receivers work only with specific types of low-noise

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MANUFACTURER	**************************************		/	Total Total		/		/	/	//	/	A TON	Service of the servic	Particular Participation of the Participation of th
AMPLICA	- CSR-100	Yes	No	Pushbutton	Yes	No	_	Yes	1	No	1	No	No	NA
AMPLICA	CSR-200	Yes	No	Pushbutton	Yes	No	24	Yes	1	No	1	No	No	NA
AMPLICA	CSR-300	Yes	No	Pushbutton	Yes	No	24	Yes	1	No	1	No	Yes	NA
AMPLICA	CSR-1000	Yes	No	Pushbutton	Yes	No	24	Yes	1	No	1	Yes	No	NA
AMWAY	ASR500	Yes	No	Variable	No	No	_	Yes	2	No	2	Yes	No	\$379
ANDERSON	ST-910	Yes	No	Variable	No	No	24	Yes	1	No	1	Yes	No	NA
ANDERSON	ST-1010	Yes	No	Variable	No	No	24	Yes	1	No	1	Yes	No	NA
ANDERSON	ST-2010	Yes	No	Variable	No	No	24	Yes	1	No	1	Yes	No	NA
ARUNTA	418	Yes	No	Pushbutton	Yes	No	24	Yes	3	Yes	1	Yes	Yes	NA
ARUNTA	Q429 Invader	Yes	No	Pushbutton	Yes	No	24	No	3	No	1	Yes	Yes	\$695
AVCOM	COM-2A	Yes	No	Variable	No	No	_	Yes	1	No	2	No	No	NA
AVCOM	COM-2B	Yes	No	Variable	No	No	-	Yes	1	No	2	No	No	NA
AVCOM	COM-3	Yes	No	Variable	Yes	No	24	Yes	2	No	1	- No	Yes	NA
AVCOM	COM-3R	Yes	No	Variable	Yes	No	24	Yes	2	No	1	No	Yes	NA
AVCOM	COM-20T	Yes	No	Variable	No	No	-	Yes	2 .	No	1	No	No	NA
AVCOM	COM-23T	Yes	No	Variable	No	No	-	Yes	2	No	1	No	No	NA
AVCOM	COM-65T	Yes	No	Variable	Yes	Yes	_	Yes	2	No	1	Yes	No	NA
AVCOM	COM-66T	Yes	No	Detent	Yes	Yes	24	Yes	2	No	1	Yes	No	NA
BIRDVIEW	MR2020	Yes	No	Pushbutton	Yes	No	24	Yes	2	Yes	2	Yes	Yes	\$595
BOMAN	SR1200	Yes	No	Variable	No	No		Yes	1	No	2	No	Yes	NA L
BOMAN	SR1500	Yes	No	Variable	No	No		Yes	2	Yes	1	No	Yes	NA
BOMAN	SR1600	Yes	No	Variable	No	No	THE REST	Yes	2	Yes	The second	Yes	Yes	NA

amplifiers or dish drive systems. Be sure to consult a knowledgeable dealer so that the receiver you select will work properly with your new or existing system.

A major step forward in satellite systems in the past two years has been the use of block downconversion (BDC) in dish antennas. What this means is that one dish can feed different signals from the same satellite to two or more TV receivers in the same home, in adjacent homes or in various units of a multiple dwelling. All you need is a separate BDC-capable receiver for each additional TV set. BDC advocates also claim better picture quality. The cost of BDC systems tends to be higher than



With or without downconversion: Drake's ESR324.

for comparable single-conversion systems.

Whether to buy a stereo receiver is another question to answer. Several movie, sports and music channels broadcast stereo audio. Generally, stereo adds \$100 to \$250 to the price of a receiver, roughly what you'd have to pay to add a separate stereo signal processor to a mono receiver. If you're on a tight budget, you may want to save that money initially, adding a processor later. Stereo receivers



General Instruments' 950 has auto polarization. Model YM450 from Wilson Microwave Systems.



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MANUFACTURER	**************************************			and Line		/	/		/			* And and	The state of the s	POT STATE OF
BOMAN	SR2500	Yes	No	Pushbutton	Yes	No	12	Yes	2	Yes	1	No	Yes	NA
CHANNEL MASTER	6129	Yes	No	Pushbutton	Yes	No	24	Yes	1	No	2	Yes	No,	\$349
CHANNEL MASTER	6134	Yes	No	Pushbutton	Yes	No	24	Yes	1	No	2	Yes	No	\$595
CHANNEL MASTER	6136	Yes	Yes	Pushbutton	Yes	No	W-	Yes	1	Yes	1	Yes	Yes	\$959
CHANNEL MASTER	6138	Yes	No	Pushbutton	Yes	No	24	Yes	1	No	2	Yes	No	\$349
CHANNEL MASTER	6144	Yes	Yes	Up/down	Yes	No		Yes	1	Yes	3	Yes	Yes	\$695
CHAPARRAL	Sierra	Yes	Yes	Pushbutton	Yes	No	24	Yes	2	Yes	1	No	Yes	NA
CONIFER	2001	Yes	No	Variable	No	No	2	Yes	1	No	1	No	No	\$370
CONIFER	2002	Yes	No	Variable	No	No	_	Yes	1	No	1	No	Yes	\$650
CONIFER	XT-200	Yes	No	Pushbutton	No	No	-	Yes	1	Yes	11	Yes	Yes	NA
CURTIS MATHES	KSR330	Yes	No	Pushbutton	Yes	No	24	Yes	1	Yes	1	No	Yes	NA
DRACO	AIMER 5	Yes	No	Pushbutton	Yes	No	24	Yes	1	Yes	1	Yes	Yes	\$995
R.L. DRAKE	ESR324	Yes	No	Variable	No	No	24	Yes	1	No	1	Not	Yes	\$379
R.L. DRAKE	ESR424	Yes	No	Pushbutton	Yes	Yes	24	Yes	1	No	1	No	Yes	\$699
R.L. DRAKE	ESR424B	Yes	No	Pushbutton	Yes	Yes	24	Yes	1	No	1	Yes	Yes.	\$759
DX COMMUNICATIONS	DSB600	Yes	Yes	Pushbutton	Yes	Yes	36	Yes	1	No	1	No	Yes	\$486
DX COMMUNICATIONS	DSB700	Yes	Yes	Pushbutton	Yes	Yes	36	Yes	1	No	1	No	Yes	\$669
GCI	2001R	Yes	No	Pushbutton	Yes	No	24	Yes	1 /	Yes	1	Yes	Yes	NA
GCI	8300	Yes	No	Variable	No	No	_	Yes	1	No	1	No	No	NA
GCI	9600	Yes	No	Pushbutton	Yes	Yes	24	Yes	1	No	1	No	Yes	NA
GENERAL INSTRUMENT	950	Yes	No	Variable	No	No	24	Yes	1	No	2	Yes	Yes	\$310

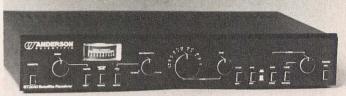


TDP's model 500 features AFC override. Pushbutton tuning on Amplica's CSR-300.



and processors usually also include audio tuning, which enables you to receive signals from the some 40 mono and stereo radio programs sent by satellite, ranging from all news to readings for the blind to classical, country and rock music, and the occasional video channels that use non-standard audio frequencies for their sound and may not be tunable on a receiver whose audio is fixed.

Manufacturers and home-sat fans alike have tended to give audio short shrift in favor of the undeniably beautiful pictures most receivers deliver. The addition of stereo and variable audio tuning has made it possible to receive high-quality audio signals, but few receivers have



Block downconversion: Anderson's ST-2010.

any capability for processing those which are less than perfect. Unfortunately, the broadcasters aren't always careful about the audio quality of their transmissions, either. To correct this situation, several receivers now include some form of noise reduction, most commonly National Semiconductor's DNR. A few, like Luxor's, incorporate Dolby B, but no broadcaster is using that process for audio transmission. One or two new models

	SA			4443	1 1	13	04	7/	1	34;	S			
MANUFACTURER	Anger of		/	Ray Line			/		/			A RIGITATION OF THE PROPERTY O	State of the state	and the state of t
GENERAL INSTRUMENT	1000	Yes	No	Pushbutton	Yes	No	24	Yes	2	Yes	2	Yes	Yes	\$568
HAMILTON	SV-420	Yes	No	Pushbutton	Yes	Yes	24	Yes	1	No	2	No	Yes	\$450
HOUSTON TRACKER	SYSTEM V	Yes	No	Pushbutton	Yes	No	24	Yes	1	Yes	1	Yes	Ýes	\$1,100
HYTEK	SRX500	Yes	No	Pushbutton	Yes	No	24	Yes	3	Yes	3	Yes	Yes	NA
JANEIL	BCR-2000	Yes	No	Pushbutton	Yes	No	24	Yes	1	No	1	Yes	Yes	\$325
JANEIL	BCR-5000	Yes	No	Pushbutton	Yes	No	ī	Yes	1	No	1	Yes	Yes	\$425
KENWOOD	KSR-1000	Yes	No	Variable	Yes	No	18	Yes	1	Yes	3**	Yes	Yes	\$1,170
KLM	SBR6100	Yes	No	Pushbutton	Yes	No	24	Yes	1	Yes	2	Yes	Yes	NA*
KLM	SKY EYE10	Yes	No	Variable	No	No	1	Yes	1	No	1	No†	No	NA*
LOWRANCE	70-SB	Yes	Yes	Variable	Yes	No	12	Yes	1	Yes	1	Yes	No	\$480
LOWRANCE	70-XB	Yes	Yes	Variable	Yes	No	12	Yes	1	No	1	Yes	No	\$430
LUXOR	9539	Yes	No	Pushbutton	Yes	No	24	Yes	2	Yes	2	No	Yes	NA
LUXOR	9550	Yes	No	Pushbutton	Yes	Yes	24	Yes	2	Yes	2	No	Yes	NA
LUXOR	9900	Yes	Yes	Variable	Yes	Yes	864	Yes	2	Yes	1	Yes	Yes	NA
LUXOR	9995	Yes	Yes	Variable	Yes	Yes	24	Yes ·	2	Yes	1	Yes	Yes	NA
LUXOR	MARK 2	Yes	Yes	Pushbutton	Yes	Yes	24	Yes	3	Yes	2	No	Yes	NA .
M/A-COM	H1	Yes	No	Pushbutton	Yes	No	24	Yes	1	Yes	1	Yes	Yes	NA
M/A-COM	Ti	Yes	Yes	Pushbutton	Yes	No	24	Yes	1	Yes	1	Yes	Yes	NA
M/A-COM	T2	Yes	Yes	Pushbutton	Yes	No	24	Yes	1	No	1	Yes	Yes	NA NA
NIKKO	SR-300R	Yes	No	Pushbutton	Yes	No	-	Yes	ı	No	2	Yes	Yes	\$499
NORSAT	JR-100	Yes	No	Pushbutton	Yes	No	_	Yes	1	No	1	Yes	Yes	NA
*Sold as part of a system. †Ava	iilable with block o	downconv	ersion wi	th adapter. **Two	outputs are	mono.								

incorporate graphic equalizers. A few have separate treble and bass balance.

Until recently, all satellite receivers produced either an RF output signal with internal or external modulation for channel 3 or 4, or audio and video output for an external channel 3/4 modulator. Many new models have separate video and audio outputs which can be fed directly into the video/audio inputs of a VCR, a monitor/receiver and/or a stereo system for better audio and video quality. Some of the best satellite receivers offer both video/audio and RF outputs.

Tuning can be tricky for the inexperienced user who tries to cope with the continuously variable rotary tuning dials found on some inexpensive receivers. These operate like the rotary dial on an inexpensive transistor radio and are just about as precise. Crystal-controlled tuning is a

hallmark of better receivers. Channel selection is much easier with these because you simply punch up or dial the channel you want and the receiver selects it from the mass of signals streaming down onto the dish. Both kinds of receivers can have automatic frequency control (AFC), which adjusts for the cleanest signal on whatever channel is selected.

In addition to selecting the receiver which contains the features you want and looks nice alongside your other equipment, try to find one made by a company that's going to be around when it needs service (all receivers need service, sooner or later), that offers the potential for growth later on and that can be serviced locally. It doesn't pay to order a cheapie receiver by mail from a supply house half a continent away if you can't get it fixed close to home.

—Robert Angus

SATELLITE RECEIVERS														
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NORSAT	JR-200	Yes	No	Pushbutton	Yes	No		Yes		Yes		Yes	Yes	NA
NORSAT	JR-300	Yes	Yes	Pushbutton	No	No	100	Yes	1	Yes	1	Yes	Yes	NA NA
PANASONIC	C-2000	Yes	No	Pushbutton	Yes	Yes	24	Yes	1	No	1	Yes	Yes	NA NA
PANASONIC	Ku/C-6000	Yes	Yes	Pushbutton	Yes	Yes	10	Yes	1	No	1	Yes	No	NA NA
RADIO SHACK	16-2501	Yes	No	Step-up	Yes	No	_	Yes	1	Yes	1	Not	Yes	\$600
REGENCY	SR3500	Yes	No	Variable	No	No		Yes	1	Yes	1	Yes	No	\$510
REGENCY	SR5000	Yes	Yes	Pushbutton	Yes	No	24	Yes	1	Yes	1	Yes	Yes	\$640
ROYAL SAT	BR100	Yes	No	Variable	No	No	IN HIS	Yes	1	No	1	Yes	Yes	ΝA
ROYAL SAT	SR120	Yes	No	Detent	No	No	No	Yes	1	No	1	Yes	Yes	NA
SAT-TEC SYSTEMS	R-5000XL	Yes	No	Variable	Yes	No	_	No	1	No	1	No	Yes	\$225
SAT-TEC SYSTEMS	R-5100	Yes	No	Variable	Yes	No	_	No	1	No	1	Yes	Yes	\$350
SAT-TEC SYSTEMS	R-7000	Yes	No	Variable	Yes	No	152	Yes	1	Yes	1	No	Yes	\$250
SAT-TEC SYSTEMS	XR-1	Yes	No	Pushbutton	Yes	No		Yes	1	Yes	1	Yes	Yes	\$599
STS	MBS-LSR	Yes	No	Pushbutton	Yes	No	24	Yes	1	No	1	Yes	Yes	NA
STS	MBS-SR	Yes	No	Pushbutton	Yes	No	24	Yes	2	Yes	1	Yes	Yes	NA
STS	MBS-SRb	Yes	No	Variable	No	No	24	Yes	2	No	1	Yes	Yes	NA
TDP	500	Yes	No	Pushbutton	Yes	Yes	24	Yes	2	No	3	Yes	Yes	\$500
TOKI	110S	Yes	No	Variable	No	No	-	Yes	1	Yes	1	No	No	\$429
TOKI	220	Yes	No	Pushbutton	Yes	No	24	Yes	1	No	1	No	No	\$649
TOKI	TR99	Yes	No	Variable	No	No	_	Yes	1	No	1	No	No	\$349
TOKI	TR150B	Yes	Yes	Variable	No	No	24	Yes	1	No	1	Yes	Yes	\$499
TOKI	TR330	Yes	No	Pushbutton	Yes	No	24	Yes	1	Yes	1	No	No	\$529
UNIDEN	UST-1000	Yes	No	Variable	No	No	24	Yes	1	No	1	No	Yes	\$379
UNIDEN	UST-3000	Yes	No	Variable	No	No	24	Yes	1	No	1	No	Yes	\$569
UNIDEN	UST-5000	Yes	No	Pushbutton	Yes	No	24	Yes	1	Yes	2	Yes	Yes	\$379
UNIDEN	UST-6000	Yes	No	Pushbutton	Yes	No	24	Yes	1	Yes	2	Yes	Yes	\$599
UNIDEN	UST-7000	Yes	No	Pushbutton	Yes	No	24	Yes	1	Yes	2	Yes	Yes	\$1,295
WILSON MICROWAVE	YM450	Yes	No	Variable	Yes	No	74	Yes	1	No	1	Yes	Yes	NA
WILSON MICROWAVE	YM1000	Yes	No	Pushbutton	Yes	No	24	Yes	1	No	1	No	Yes	NA
WINEGARD	RF-90	Yes	Yes	Variable.	Yes	No		Yes	1	No	2	Yes	Yes	NA
WINEGARD	RF-99	Yes	Yes	Pushbutton	Yes	No	_	Yes	2 .	No	1	Yes	Yes	NA
WINEGARD	RF-102	Yes	Yes	Pushbutton	Yes	No	_	Yes	2	Yes	3	Yes	Yes	NA
WINEGARD	RF-1000	Yes	No	Variable	Yes	No	12	Yes	1	No	2	No	Yes	\$1,200

#### SOLVING 'BLACK-BOX' MYSTERIES

# ACCESSORY COMPONENTS REVEALED

our picture's only as good as your equipment"—so VCR shoppers are often warned. But this is subject to modification. By adding one or more of the many accessory components available today, video enthusiasts can improve their video pictures in a number of ways. The same is true of sound. Among the audio accessory components available are some which will not only improve sound, but also transform it, turning mono programs into programs that sound like stereo and stereo programs into the three-channel audio you hear in movie theaters.

Also called "black boxes" (because what goes on inside is often mysterious), accessory components range in price from around \$50 to several hundred dollars. Traditionally, they've been sold by small electronics companies. This year those innovative entrepreneurs have some competitors: Companies like Sansui, JVC and Pioneer are either introducing or expanding their accessory component lines. This should help bring these products into the majority of video stores and make them accessible to users unaccustomed to ordering equipment by mail.

The components getting the most attention this year are MTS (multichannel TV sound) decoders. With the long-awaited introduction of stereo and second audio program broadcasts at many TV stations in the country, these com-



'Many accessory components combine a number of functions in one package, saving you money and space.'

ponents provide those who don't have MTSequipped TV sets or VCRs with a way to receive the stereo and SAP sound. Besides having all the necessary decoding equipment, these compo-

nents often have small amplifiers that can power a pair of high-efficiency speakers. The catch is that most decoders must be used in conjunction with TV sets and VCRs that have MPX (multiplex) jacks. If you don't have such equipment, however, Recoton has introduced a decoder that will work with any TV set; its principle is that it decodes the extraneous RF radiation given off by any set. Or, you can use an MTS TV audio receiver, which will be completely independent of your TV set and which you'll have to tune separately.

Many other accessory components combine a number of functions in one package. Most are designed to work as an interface between a VCR and a TV set and, in the case of those with audio functions, a stereo system. Others are used between two or more VCRs to improve the quality of dubbed home movies. (Dubbing commer-



Sony's MLV-1100: For 'stereo-ready' TV sets.

cial tapes is illegal.) And some smaller, lighter components are designed to fit between a camera and a portable VCR in order to improve the picture before it's recorded. We offer here a list of the various functions you might find in an accessory component. Check to make sure the component you buy has all the functions you're likely to want in the near future. You'll save money—and shelf space—in the long run.

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ARCHER	15-1261	Video selector	No	_	_	5	_	_	2	No	Switcher	2x9x5;NA	\$40
ARCHER	15-1262	Video selector	No	-	_	5	_	_	3	Yes	Amplified switcher	2x9x5;NA	\$90
ARCHER	15-1263	Baseband a/v switcher	No	-	-	4	-	-	4	-	Switcher, buffer amp, processor loop	2x10x6;NA	\$70
ARCHER	15-1273	RF converter	No	1	1	_	_	_	1	No	RF converter	2x3x5;NA	\$25
ARCHER	15-1272	Video processor	Yes	2	2		2	2	1	No	Enhancer, a/v variable fade, video noise reduction, split-screen bypass	2x10x6;NA	\$100
ARCHER	15-1278	Sound processor	Yes		3			2	-	No	Surround-sound decoding, DNR, stereo synthesizer, acoustic expander, tape monitor	2x10x6;NA	\$90
AUDIO CONTROL	Video Soundtracker	Audio processor	Yes	-	1	_		1	_	-	5-band equalizer, stereo synthesizer, notch filter, bypass	3x17x6;6	\$159
AUDIO SOURCE	AV-1	A/V processor	Yes	5	6		5	6		No	10-band audio equalizer, DNR, stereo synthesizer, video enhancer	5x19x9;10	\$580
BP	V-1860	Enhancer	No	1	1	_	2	2	-	Yes	Enhancer	2x8x6;4	\$38
BP	V-1875	Stabilizer	No	1	1	<u> </u>	2	2	_	No	Stabilizer, bypass	3x12x7;3	\$30
BP	V-1877	Stabilizer	No	1	1	-	2	2	1	Yes	Stabilizer, RF converter	2x8x6;4	\$60
BP	V-1880	Video processor	No	1	1	-	2	2	1	Yes	Stabilizer, enhancer, fader	3x13x7;6	\$80
BP	V-1885	RF converter	No	1	1	_	_	-	1	No	RF converter	2x8x6;3	\$30
BP	V-4801	Switcher	No	_	—	4	-	_	1	No	RF switcher	1x7x5;1½	\$15
BP	V-4802	Control center	No	1	-	5	-	-	2	No	Control center	3x10x8;5	\$15
BP	V-2250	Stereo synthesizer	-	-	2	_	_	1	_	-	Stereo synthesizer, noise reduction	3x5x3;½	\$10
BP	V-4804	Switcher	No	6	6	_	3	3	_	No	Switcher	2x15x7;2	\$30
CALRAD	40-695	Switcher	No	3	_	3	1	-	1	No	Video and RF switcher	2x2x4;½	\$7
CALRAD	40-696	Switcher	No	_	-	4		-	3	No	Organizing center for pay TV, antenna, VCR, auxiliary	2x6x8;2	\$90
GE	RRC600	Control central		_	_		_	T		-	Wireless remote up to 4 a/v components from any manufacturer	2x3x8;¾	\$150
HE PLUS	8179	Splitter kit	No		_	1	_	_	2	No	2-way splitter with A/B switch	3x12x11;3	\$60
HE PLUS	8252	Switcher	No	-	_	6		-	5	No	RF switcher w/cables	3x13x7;33/10	\$90
IVC	JX-C7	A/V processor	Yes	2	2	-	2	2	-	Yes	Color processor, a/v enhancer, a/v fade, audio mixer, mic jack	2x17x11;6% <sub>0</sub>	\$350
MARANTZ	AV251	Enhancer/switcher	Yes	4	5	=	3	3		Yes	Enhancer, video fade, switcher	2x17x8;4	\$200
MFJ	1410	Dist. amp.	No	4	4	_	4	4	- L	Yes	Switcher, dist. amp	2x6x6;NA	\$100
MFJ	1423		No	2	2	-	4	4	1	Yes	A/V enhancer, stabilizer	2x7x6;NA	\$120
MFJ	1425	Enhancer	No	2	2		3	3	1	Yes	Stabilizer, color processor, a/v enhancer, split-screen bypass	2x8x6;NA	\$170
MFJ	1431	RF converter	No	1	1		—	-	1	Yes	RF converter	1x5x4;NA	\$70



# If you've got an eye for color, we've got the brush.

Give yourself a promotion, from cameraman to producer, with the JX-C7 Video Corrector - an electronic brush for your video canvas that makes it easy to touch up color balance, highlight detail, add narration or a dab of music. Now you can create dynamic, polished productions by completing what camera recording only begins, while correcting or cutting out mistakes. Visit your nearby JVC dealer to discover just how rewarding video can be.

- Independent RGB color corrector circuits with joystick
- Color intensity adjustment restores washed-out videos Image enhancer improves sharpness and detail
- Audio/Video faders for smoothness to rival the pros
- Two pairs of input/output terminals, with stereo audio
- Auxiliary audio jacks for creative sound mixing
- Built-in video stabilizer assures cleaner edit points

VIDEO CORRECTOR JX-C7 -

THE GOAL IS PERFECTION.



VIDEO CORRECTOR

**SWITCHER**—With all the equipment striving for connections within many videophiles' systems, there must be some component that does the job of policing. This is where a switcher fits in. Say, for example, you want to run through your audio receiver the sound from a TV tuner, a VCR, a videodisc player, a compact disc player, a turntable and an audiocassette deck. Since most receivers have no more than five inputs, changing from source to source would be a mess, requiring you to plug and unplug wires. Instead, run all three video audio sources through the switcher to the receiver (and the video counterparts of those signals to the TV monitor). Some switchers include a distribution amp that makes it possible for one video source to feed several different monitors or VCRs at once with less signal degradation

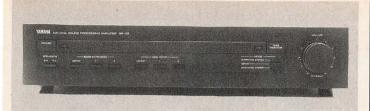
than would otherwise occur.

Today, there are also a number of audio receivers that include video switching capabilities. Onyko's model TX-RV47, for example, with a suggested retail price of \$499,



Rhoades TA-1001 rear-channel synthesizer.

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<b>1ANUFACTURE</b>		Del MO.	/			/					AND THE PROPERTY OF THE PROPER		A de Leglest Hedri
MFJ	1442	A/V processor	Yes	4	4	-	4	4	1	Yes	Tint control, stabilizer, a/v enhancer, a/v fade	2x12x6;NA	\$270
MFJ	1445	Processor/enhancer	Yes	4	4		4	4	1	Yes	Stabilizer, color processor, video enhancer, stereo synthesizer, split-screen bypass	3x12x6;NA	\$350
MFJ	1450	Processor/enhancer	-	2	_	-	3	-	-	Yes	Color processor, stabilizer, enhancer, fader, split-screen bypass, sync increase	2x12x6;NA	\$220
MFJ	1452	Video processor	No	2	2		3	3		Yes	Stabilizer, color processor, a/v enhancer, split-screen bypass	2x14x8;NA	\$300
MFJ	1500	Audio enhancer	Yes	-	1	_	-	2	_	Yes	Acoustic expansion, audio enhancer	2x10x6;NA	\$180
MFJ	1501	Stereo synthesizer			2			1		Yes	Stereo synthesizer, separation, volume controls	2x5x6;NA	\$120
MFJ	1502	Sound processor	Yes	_	2	-	-	1	_	Yes	Stereo synthesizer, audio enhancer	1x8x6;NA	\$60
NEC	AV-300	Surround-sound decoder	Yes	5	5		4	5			Dolby S.S. decoding; DNR; simulated stereo; acoustic expander; audio amp: 2 ch., 60 wpc; 4 ch., 30 wpc; video enhancer	4x17x13;21	\$500
PALTEC	SDC-100	Switcher/enhancer	Yes	2	2		2	2	-	Yes	Enhancer, color corrector, stabilizer, bypass	NA	\$500
PARASOUND	PVA-1	A/V processor	Yes	3	4	-	3	3	1	Yes	Switcher, color processor, enhancer, fader, audio equalizer, DNR, stereo synthesizer, surround-sound decoder, 25 watt amp, wireless remote	5x17x10;NA	\$450
PARASOUND	VSE-1	Audio enhancer	Yes	1	2			-		No	Rear-channel synthesizer, stereo synthesizer, bass, treble, volume controls, 2 speaker jacks; 12½ wpc amp	2x9x6;NA	\$100
PIONEER	AVS-700	A/V switcher	Yes	4	5	4	3	3	1	No	Stereo switcher (2x1 and 1x2), DNR, stereo synthesizer	2x17x9;6%6	\$120
RECOTON	V600A	Stabilizer	No	1	1	_	2	2	_	Yes	Stabilizer, switcher with bypass	3x8x5;1%	\$130
RECOTON	V601A	Enhancer	No	1	1	_	2	2	1	Yes	Enhancer, RF converter with bypass	3x8x5;1¾	\$180
RECOTON	V604A	Enhancer	No	2	2		4	4	and the same	Yes	Enhancer, stabilizer, a/v fade with bypass	2x12x6;3	\$300
RECOTON	V612A	RF switcher	No	-	-	6		-	3	Yes	RF switcher	3x10x7;31/4	\$200
RECOTON	V614	RF switcher	No	_	-	2	_	-	4	No	RF switcher	2x6x5;11/4	\$140
RECOTON	V615A	Enhancer/switcher	Yes	1	1	-	4	4	1	Yes	Enhancer, switcher with bypass	2x12x6;3	\$350
RECOTON	V621	A/V switcher	Yes	3	3	_	4	4	_	Yes	Stereo a/v switcher	2x12x6;3	\$200
REGENCY RHOADES	VDS5000 TE-100	Switcher Stereo synthesizer	No —	-	1	4	_	1	2	No No	Electronic switcher  Stereo synthesis from TV earphone	2x6x5;1 <sup>1</sup> % <sub>2</sub> 2x2x2;NA	\$80 \$20
				San Name	abusine:		2000	BOLDS	Company of the last		or speaker output	The state of the s	



All-around synthesizer: Yamaha's model SR-30.

has four direct video inputs and outputs. It also has other functions you find in accessory components, including stereo and rear-channel synthesis. It receives radio but not TV signals. Although we haven't included them in this year's charts, video enthusiasts should be aware of these "A/V receivers," as they're sometimes called, as an alternative to the traditional "black boxes."

ENHANCER—Designed to improve picture detail, enhancers work by boosting the high-frequency portion of a video signal. Using them, however, involves a tradeoff: Often, detail is increased at the expense of increasing video noise, visible as "snow" or graininess in the picture. Some enhancers include noise reduction systems or noise filters to remedy this problem. If you're trying out an enhancer in the store you should make sure that it does not affect the picture's color.

COLOR PROCESSOR (also known as "proc amp")— These components are designed to improve, and sometimes change, color in a video picture. A color processor works by separately handling the luminance (brightness)

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RHOADES	TE-250	Stereo synthesizer/	Yes	-	3	-	-	1	_	No	Stereo synthesizer, switcher	2x7x6;NA	\$70
RHOADES	TE-600	Stereo synthesizer/ switcher	Yes	-	5	_	-	1	-	No	Stereo synthesizer, switcher, bypass	3x10x7;NA	\$150
RHOADES	TA-300	Stereo synthesizer/ amp	Yes	-	2	-		-	-	No	Stereo synthesizer, 16 wpc amp, L and R speaker outputs	3x3x2;NA	\$80
RHOADES	TA-450	Stereo amp/ / synthesizer	Yes	-	3	-				No	Stereo synthesizer, 16 wpc amp, L and R speaker outputs	3x9x7;NA	\$130
RHOADES	TA-1001	Surround-sound decoder	Yes	-	1	-	_	-	-	No	Surround-sound decoder, 16 wpc amp, L and R speaker outputs	3x9x7;NA	\$130
SANSUI	AV-77	A/V processor	Yes	4	5	1	4	5	1	No	Switcher, enhancer, special effects, a/v fade, stereo synthesizer	3x17x10;8%	\$350
SANSUI	AV-99	Signal processor	Yes	2	3		2	2		No	Color wiper w/23 patterns, zoomer, background color generator, enhancer, stabilizer, audio mixer, camera jack	NA	\$500
SANSUI	DS-77	Sound processor	Yes	-	1			1	-	-	Surround-sound decoder, rear- channel synthesizer, 10 wpc amp, stereo synthesis, acoustic expansion, 3 sets of speaker outputs	NA	\$350
SCI-TECH	N-2	Genlock	_	-	_	_	_	_	_	_	Genlocks camera for use with SEGs	2x4x7;13/5	\$499
SCI-TECH	SEG-11	Special effects generator	Yes		_		_	-	-	-	2 camera inputs, multipin output, cuts, dissolves, 20 modules	2x4x8;1%	\$699
SCI-TECH	SEG-21	Special effects generator	Yes	-	_	_	-	-	-	-	2 camera inputs, multipin output, built-in genlock, 20 modules	2x4x8;1%	\$1,099
SCI-TECH	SEG-31	Special effects generator	Yes	_	2	-		_			2 camera inputs, multipin output, wipes, fades, 20 modules	2x5x8;21/s	\$1,299
SHOWTIME	2000	Distributor amp	_	1	_	_	4	-		Yes	1-V indicator, gain control	4x4x7;2	\$120
SHOWTIME	VV74B	Distribution amp		2			5			Yes	1-V indicator, gain control, sync. volt meter	4x4x7;2	\$212
SHOWTIME	V374B	Audio dist. amp	No	-	2		-	5	_	Yes	Level control, stereo synthesis, tone control	4x4x7;2	\$212
SHOWTIME	VV377B	Stereo dist. amp	Yes		2	-		2	-	Yes	Tone control, mixer, fade control	4x4x7;2½	\$230
SHOWTIME	VV274B	Enhancer	_	2	_	_	2	_	_	No	Enhancer, bypass	4x4x7;2	\$212
SHOWTIME	VV277PP	Camera enhancer						_		No	10-pin camera input and output, enhancing	1x2x4;½	\$169
SHOWTIME	VV2704B	Enhancer		2			2			No	Enhancer for computer graphics and video, split-screen bypass	4x4x7;2	\$250
SHOWTIME	VV174B	Stabilizer	-	2	-		2			No	Auto and manual stabilizing	4x4x7;2	\$170
SHOWTIME	VV770PP	Camera processor	_	1	-	_	_	_		No	10-pin camera input and output, gain control, color processor (360-degree phase shift), bypass	5x4x2; <sup>1</sup> % <sub>32</sub>	\$300

portion of the signal from the chrominance (color) portion. Luminance controls will brighten or darken a picture. Chrominance controls will change the intensity of



Zenith's stereo adapter decodes stereo and SAP.

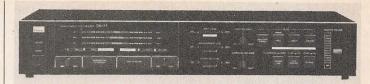
the colors on the screen. And phase controls will change the color tones, adding more red or green, for example. Again, look for a color processor in which the use of one control has no effect on the picture quality the other controls are supposed to influence. Many of these components, as well as many enhancers, have a bypass mode, which enables you, with the flick of a switch, to compare the original picture with the altered one. Some even allow you to compare the two pictures on different halves of a split screen.

STABILIZER—Stabilizers adjust the sync of a video picture to help counter any tendency for the picture to

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MANUFACTURI	ER MOT	HELMO. HESCRI	Br.	STE	10	AD AD		40	10		de de principo.	DIMETER DO	PRICE PRICE
HOWTIME	VV774B	Color processor	-	1	-	-	2	-	-	No	Processor, mono controls	4x4x7;2	\$250
HOWTIME	7100	Color processor	<u>-</u>	1	-		4	_		No	Gain control, black reference set-up, fade, special effects, bypass	4x7x7;3½	\$380
SHOWTIME	VV474B	RF converter	No	1	1	_	1	1	1	No	RF converter, level controls	4x4x7;2	\$200
HOWTIME	2417	RF converter	No	1	1	_	-	-	1	No	RF converter	4x4x2;1	\$65
HOWTIME	6900	A/V processor	Yes	2	2	_	2	2	1	Yes	Enhancer, stabilizer, switcher	4x7x7;3½	\$340
SHOWTIME	7010	A/V processor	Yes	4	4	-	4	4	1	Yes	Enhancer, stabilizer, switcher, split-screen bypass	4x7x7;3½	\$479
HOWTIME	VV504B	Switcher	Yes	_	4	_	_	4	_	No	Stereo switcher	4x4x7;1	\$120
HOWTIME	VV554B	A/V switcher	No	4	4	-	4	4	_	No	A/V switcher, bypass switcher	4x4x7;1	\$120
HOWTIME	VV574B	Switcher	_	4	-	_	4	_	_	No	Matrix switcher	4x4x7;1	\$120
SHOWTIME	VV674-2B	RF switcher	No	_	-	4	_	-	2	No	Electronic switcher	4x4x7;2	\$170
SHOWTIME	VV674-4B	RF switcher	No	_	-	2	-	_	4	No	Electronic switcher	4x4x7;2	\$170
HOWTIME	VV5774B	Audio switcher	No	-	4		-	4	-	No	Matrix switcher	4x4x7;1	\$120
SHOWTIME	5004	Switcher	Yes	4	4	4	4	4	2	No	Switcher, RF switcher, bypass for in-line processing	4x7x7;3½	\$280
SHOWTIME	2002	A/V processor	Yes	2	2	-	2	2	1	Yes	Enhancer, stabilizer, switcher	4x7x7;31/2	\$340
HOWTIME	2003	A/V dist. amp.	Yes	1	1	-	4	4	-	Yes	A/V level controls	4x7x7;3	\$220
SHOWTIME	2004	Color processor	-	1	-	_	1	-	_	No	Color processor, 4-position selector	4x4x7;31/2	\$300
SHOWTIME	SM1	Processor	-	1	-	-	1	-	-	No	Enhancer/processor, split-screen comparison, noise reduction, mono	4x7x7;4½	\$260
SHOWTIME	SM1-RF	Processor	Yes	1	1	-	1	-	1	No.	Enhancer/processor, stabilizer	4x7x7;4½	\$283
SHOWTIME	SP2	Amplifier	Yes	1	1	-	4	4	_	Yes	Tone control, a/v level controls	4x7x7;4½	\$220
SHOWTIME	SD3	Switcher	Yes	4	4	1	4	4	2	No	A/V processing bypass switch, switcher	4x7x7;3½	\$110
SHOWTIME	Showmaster Creator	Special effects generator	Yes	8	9	_	2	2	_	No	More than 36 wipe directions, manual/auto wipes, zoomer, two- channel audio, preview and loop- thru outputs, spotlight effect, camera jack, 121 functions	4x7x14;NA	\$500
SURROUND SOUND	SS1-36011	Surround-sound decoder	Yes		4		-	5			Dolby S.S. decoding, stereo synthesizer, switcher, fade, audio enhancer, 45 wpc amp	3x17x12;12	\$380
SURROUND SOUND	SSI-720	Surround-sound decoder	Yes	-	2			5	_	-	Dolby S.S. decoding, acoustic expansion, stereo synthesizer, switcher, fade	2x17x11;6½	\$600
KU	S-86	Dist. amp	No			1			1	Yes	VHF/UHF/AM/FM trap, 24 dB gain	2x7x3;NA	NA
rei	S-87	Dist. amp.	No	-	_	1	-	-	4	Yes	VHF/UHF/FM amplifier, 16 dB gain	2x7x3;NA	NA
rei	S-120	Upconverter	No		-	1	-		2	No	46-channel VHF to UHF converter	NA	NA

roll. (This used to be a problem when watching prerecorded programs encoded with an antipiracy process called "CopyGuard." Fortunately, this process isn't used today.)

**COMMERCIAL CUTTER**—For those who just can't stand the thought of recording commercials along with TV programs during unattended recording, there's a component just for you. Commercial cutters are never 100 percent accurate—in fact, they sometimes can cut out a program instead of a commercial—but with various degrees of success they can give you a commercial-free recording.



Sansui's DS-77 has 10 watts-per-channel amp.

**EDITING CONTROLLER**—Those who find editing home movies a chore and can never get the hang of turning two VCRs on and off at the same time might find an editing controller a welcome addition to their stock of

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TEI	28-401	Enhancer	No	1	-	-	3	-	-	Yes	Enhancer	NA	NA
TEI	28-402	Commercial alert	-	-	-	1	-	-	-	-	Commercial cutter	NA	NA
TEI	28-403	Enhancer	No	1	1	-	3	3	1	Yes	Enhancer, stabilizer, RF modulator	NA	NA
TEI	28-404	Stabilizer	-	1	-	-	1	-	-	No	Stabilizer	NA	NA -
TEI	28-405	RF converter	No	1	1	-	1	1	1	No	RF converter	NA	NA
UNISON	PV2001	A/V processor	Yes	4	4	_	4	4	1	Yes	Enhancer, color processor, stereo synthesizer, 20 wpc audio amp, 2 pairs speaker terminals	4x19x10;12	\$300
UNISON	VK980	Video processor	No	1	1	-	3	3	1	Yes	Stabilizer, enhancer, RF modulator	3x11x6;5	\$120
VIDEOLINK	XL170	Wireless remote extender			-	1			1	-	Allows video sources to be controlled by wireless remote from second room	2x7x4;1	\$80
VIDEOLINK	XL400	RF switcher	No	-	-	4	-	-	3	No	Switcher with wireless remote	2x7x5;2½	\$200
VIDEO TECHNICA	VT9000	Fader/editor	Yes	2	2	2	4	4	-	Yes	Variable a/v fade; edit control, stabilizer, black hold	3x11x9;4½	\$300
VIDICRAFT	A/V Processor	Enhancer	Yes	4	4	-	4	4	-	Yes	Video enhancer, color processor, a/v fader, DNR, with bypass	3x17x8;8½	\$430
VIDICRAFT	Com. Cutter	Commercial cutter	Yes	1	1	-	1	1	-	No	Commercial cutter	NA	\$300
VIDICRAFT	Detailer III	Enhancer	Yes	4	4	-	4	4	-	Yes	Enhancer, split-screen bypass, black and VNX noise reduction	2x15x8;5 <sup>3</sup> / <sub>16</sub>	\$299
VIDICRAFT	Detailer IV	Enhancer	Yes	4	4	-	4	4	-	Yes	Sharpness control, black video noise reduction, with bypass	3x17x8;8¾	\$400
VIDICRAFT	IVE100	Enhancer	No	2	2	-	3	3	-	Yes	Stabilizer, enhancer, bypass, VNX noise reduction	3x10x7;2	\$229
VIDICRAFT	Proc Amp	Color processor	No	1	-	-	4	-	-	Yes	Color processor, video fade	3x9x6;2%	\$349
VIDICRAFT	SEG-100	Special effects generator	Yes	2	2	-	1	1	-	Yes	Fader, 26 basic wipe patterns, color or black, audio mixer	3x17x10;8½,	\$469
VIDICRAFT	Series II Enhancer	Enhancer	No	1	1	-	3	3	-	Yes	Enhancer, bypass, DNX noise reduction	NA	\$100
VIDICRAFT	Series II IVE	Enhancer	No	1	-	-	3	-	1	Yes	Enhancer, stabilizer, VNX noise reduction	NA	\$159
VIDICRAFT	Series II Stereo Synthesizer	Stereo synthesizer	Yes		1	-		1	-	No	Stereo synthesizer, audio enhancer, bypass	NA ·	\$129
VIDICRAFT	Stereo Synthesizer	Stereo synthesizer	Yes	-	2	-	-	2	-	No	Stereo simulation, adjustable separation, adjustable DNR, bypass	2x12x7;31/4	\$249
VIDICRAFT	V/A Switcher	Switcher	Yes	4	4	-	4	4	-	Yes	Stereo a/v switching, DNR	3x17x8;8	NA
VIP	Component Coordinator	Switcher	Yes	7	7	3	8	8	6	Yes	Switcher, RF modulator, memory, audio dubbing, video dubbing	5x17x11;14	\$797
VIP	Hybrid-8	Switcher/enhancer	Yes	2	2	_	3	3	1	Yes	Switcher, enhancer, a/v fade, special effects, stabilizer, color processor, audio mixer	4x17x12;12	\$419
<b>УАМАНА</b>	SR-30	Rear-channel synthesizer	Yes	-	2			3	-	-	Rear-channel synthesizer, stereo synthesizer, 30 wpc amp	4x17x12;10%	\$199

video equipment. Editing controllers only work with two VCRs that are the same brand as the controller. They simplify the process of editing by enabling the editor to control both decks by touching a single piece of equipment (the controller). They have no influence on the video signal at all.

SPECIAL EFFECTS GENERATOR—Although no piece of consumer gear can give you the really fancy effects you see on TV, you can use SEGs to fill your home movies with fancy fades—to black, white and other colors. Many also enable you to switch from one picture to black or to another picture with "wipes" that look, for example, like a dropping curtain or widening diamond. AUDIO EQUALIZER—Audio equalizers are designed for those who like more control over their sound than the degree afforded by treble and bass controls. They allow you to boost or decrease the audio signal at frequencies at regular intervals across the hearing spectrum. They are especially handy for cleaning the hiss out of video sound-tracks.

STEREO SYNTHESIZER—When nothing but twochannel sound will do, a stereo synthesizer can turn the sow's ear of mono into something closely resembling a silk purse. Though nothing can make true stereo out of a mono signal, these synthesizers split that signal in two and alter the phases slightly to give the illusion of stereo sound.



VIP's Hybrid-8: For special effects.

ACOUSTIC EXPANDER—Acoustic expanders, which go by a variety of names depending on the manufacturer, are designed to give the listener the illusion of space. Manufacturers claim, for example, that they can make a



High-frequency booster: Vidicraft IVE-100.

pair of speakers that are six feet apart sound as if they are 12 feet apart, thus widening the stereo image. These work in much the same way stereo synthesizers do.

SURROUND SOUND DECODER AND REAR-CHANNEL SYNTHESIZER—In more and more movie theaters today, a third, rear channel is being used along with the left and right stereo audio channels to create more realistic sound effects. There are a variety of ways to re-create this situation at home. The best way is to use a surround sound decoder. These decoders actually reproduce the third channel heard in movie theaters by decoding the signal from prerecorded tapes in which it is often embedded. Surround sound is a process licensed by Dolby laboratories, and if the component or its spec sheet does not indicate this in any way, then it's not the real thing. Rear-channel synthesizers (often incorrectly labeled "surround sound") create the illusion of a separate, third channel. Both of these components are usually used with two rear (and two front) speakers.

—Jennifer Stern

MANUFACTURER         MS-10           CURTIS MATHES         KG-200*           NEC         SA-84A*           PANASONIC         TUG3010S           PIONEER         VZ-100           PROTON         690           QUASAR         DC4300YA           RECOTON         V622           RHOADES         TE-800           SANSUI         MT-A25	\$2 <sup>40</sup> .	Se Bart Acts Repair	great Stranger	de la companya della companya della companya de la companya della	and the state of t	A CONTROL OF STREET	
CURTIS MATHES         KG-200*           NEC         SA-84A*           PANASONIC         TUG3010S           PIONEER         VZ-100           PROTON         690           QUASAR         DC4300YA           RECOTON         V622           RHOADES         TE-800           SANSUI         MT-A25	1	/ ART.	OTHER.	*0. **	*0.34i	A STATE OF THE PARTY OF THE PAR	on the state of th
NEC         SA-84A*           PANASONIC         TUG3010S           PIONEER         VZ-100           PROTON         690           QUASAR         DC4300YA           RECOTON         V622           RHOADES         TE-800           SANSUI         MT-A25	Yes	Yes	1 set audio	1	_ [	_	\$196
PANASONIC         TUG3010S           PIONEER         VZ-100           PROTON         690           QUASAR         DC4300YA           RECOTON         V622           RHOADES         TE-800           SANSUI         MT-A25	Yes	Yes		1		200	NA
PIONEER         VZ-100           PROTON         690           QUASAR         DC4300YA           RECOTON         V622           RHOADES         TE-800           SANSUI         MT-A25	Yes	Yes	RF	1	——————————————————————————————————————	<del>-</del>	\$99
PROTON         690           QUASAR         DC4300YA           RECOTON         V622           RHOADES         TE-800           SANSUI         MT-A25	Yes	Yes	2 sets audio	2			\$160
QUASAR         DC4300YA           RECOTON         V622           RHOADES         TE-800           SANSUI         MT-A25	Yes	Yes	<u> </u>	2 (1 mono)	_		\$120
RECOTON         V622           RHOADES         TE-800           SANSUI         MT-A25	Yes	Yes		1	_	_	\$150
RHOADES TE-800 SANSUI MT-A25	Yes	Yes	2 sets audio	2	_		\$130
SANSUI MT-A25	No	Yes		2			\$150
MANAGEMENT BODY CHEST SPECIAL TRANSPORT OF THE PROPERTY OF	Yes	Yes	1 set audio	1	_	- The state of the	\$200
	Yes	Yes	1 set audio	1	2	5	\$200
SEARS 5439	Yes	Yes	-	1		_	\$100
SONY MLV-1100	Yes	Yes	1 set audio	1	1	5	\$200
ZENITH CV-524*		Yes	Redi-Plug	2	1	2	\$180

Aiwa's AV-70M brings a new dimension to Beta hi-fi: surround-sound.

Continuing its tradition of engineering excellence, Aiwa's new AV-70M Beta hi-fi video system offers an unprecedented level of superior video and audio performance.

Now, when you watch a movie, the action can take place above you, behind you, even right on top of you. We call it surround-sound.

It's what happens when you combine the incredible new Aiwa AV-70M's Beta hi-fi sound quality with Aiwa's latest innovation: the Aiwa surroundsound system. And that's all!

Aiwa's remote-controlled Beta hi-fi system also features a complete on-screen information display. Function and programming commands are shown on the TV screen.

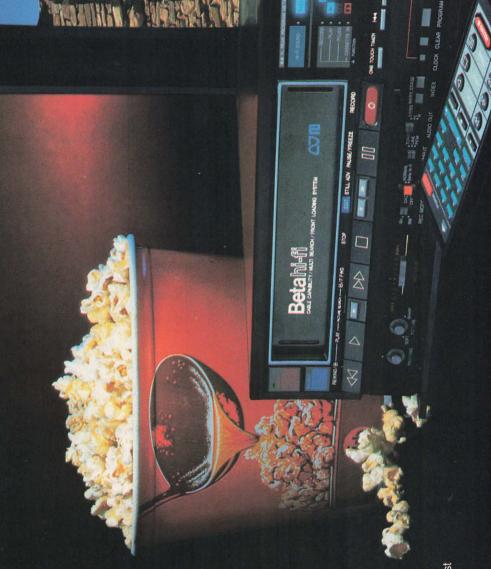


It's simple. It's advanced. It's Aiwa. With all these big features you'd expect the new Aiwa AV-70M to be big. It's not.

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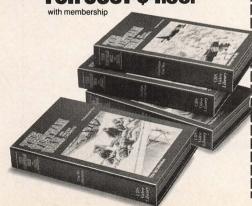
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#### CRITIC'S CHOICE

By Brian Breger

owling is heard off-screen. Dracula turns toward the sound. "Listen to them," he whispers in his unmistakable ghoulish accent. "The children of the night. What music they make." He smiles. We shiver with anticipatory delight.

The Children of the Night. Vampires. Witches. Zombies. Pods. Demons. Boogeymen. The monsters we passionately breed in our imagination; the hairy, growling manifestations of our worst fears and wildest desires; the seething myths of our ferocious time. We love to watch the bloodcurdling antics of these awful fiends.

Whatever horror movies may tell us about our collective unconscious or the bleak history of the 20th century, there's no doubt they exert a powerful force, much like the hypnotic stare of Count Dracula. The coming of Halloween gives us a great excuse to freely indulge our fascination for the undead and their fetid friends, to revel in the most ghoulish and gory horror movies on videocassette and disc.

To really grab us, horror movies must create a mood of sustained tension. A vast, dark hall and a 40-foot screen help enormously. Watching fright shows on video can undeniably diminish some of the thrills. However, video screens also erase part of the eye-rolling silliness which afflicts even the best horrors. All the movies listed work very effectively on the small screen. In fact, they'll give you quite a charge.

Since the history of the genre is a rich one, I've made a broad selection to give a taste of every era and style. Unfortunately, some of the best work in the genre is still not on video.

So lock the doors, turn on the VCR and just keep telling yourself it's only a movie.

**THE ABOMINABLE DR. PHIBES** (1971. With Vincent Price, Terry-Thomas. Directed by Robert Fuest. Color, 90 min. Vestron cassette, \$79.95.)

A delirious comic chiller, *Phibes* stars Vincent Price as a horribly disfigured music hall performer who must speak and eat through the back of his neck. Phibes exacts brutal, ingenious revenge upon the London physicians he holds responsible for his wife's tragic death. Between slaughtering doctors, Phibes takes time out for culture, playing the pipe organ while his beautiful assistant Livinia dances elegantly around him. Director Fuest, a veteran of the *Avengers* television series, misses no opportunity for campy jokes, extravagant Art Deco flourishes and loony production numbers. Vincent once again proves himself the Barrymore of Blood.

#### ABBOTT & COSTELLO MEET FRANKENSTEIN

(1948. With Lon Chaney Jr., Bela Lugosi. Directed by Charles Barton. B&W, 83 min. MCA cassette, \$39.95.)

Before any purists out there start howling, let me say that this comedy is not only one of the funniest A&Cs, it's a serious horror movie with real bite. Costello's brain(!) becomes the prize in a struggle between Dracula and a sympathetic, agonized Wolf Man. The Count wants to deposit Lou's gray matter in the cranium of the freshly revived Frankenstein's monster and unleash him on the world. The Wolf Man battles to stop his evil plan.





The snappy jokes grow out of the predicament of two ordinary Joes who find themselves neck-deep in the supernatural. All of it—action, chills and gags—comes fast and fabulous.

**THE BIRDS** (1963. With Rod Taylor, Tippi Hedren, Jessica Tandy. Directed by Alfred Hitchcock. Color, 120 min. MCA cassette, \$59.95; RCA CED disc, \$19.98.)

The Birds is one of the few great works of art in the genre, a masterpiece of composition, color, editing and special effects. The apocalypse, a plague of deadly birds, inexplicably arrives at a small fishing village one day and a spoiled rich girl, a smug, successful attorney, his hysterical mother, little sister and his former girlfriend find themselves chosen targets. Under the onslaught, the complex bonds of desire, family and friendship are clawed apart. The extended climax during which the trapped family struggles to survive the long night is one of the most extraordinary sequences ever put on film. A truly dark vision of human existence, though some of the widescreen imagery is lost on video.

**THE BRIDE OF FRANKENSTEIN** (1935. With Boris Karloff, Colin Clive, Elsa Lanchester. Directed by James Whale, B&W, 75 min. MCA cassette, \$39.95.)

Far and away the best of the Frankensteins, *Bride* resurrects the good doctor and his misunderstood creation, and adds Dr. Praetorious, a sly misanthropic sort who dreams of a "world of gods and monsters." He blackmails Frankenstein into building a mate for the monster, so they can breed a new race. Once unveiled, the bride is clearly a stunning catch for any big lug, but she doesn't like him any better than anyone else does. Poor guy. He's a gentle soul held prisoner in a body that terrifies people, a plight which Karloff, in an extraordinary performance, renders both comic and poignant. *Bride* is a treat.

**THE BROOD** (1979. With Samantha Eggar, Oliver Reed, Art Hindle. Directed by David Cronenberg. Color, 92 min. Embassy cassette, \$69.95.)

An original and controversial fable about children and the violence inflicted upon them. A divorced father searches for his little girl, stolen by malignant dwarf-like creatures in red parkas who murder every grown-up in sight. The daughter may be the prisoner of his disturbed ex-wife, once a victim of child abuse and currently a resident at a bizarre therapeutic center. In a shocking climax, he confronts his ex, solves the mystery and saves the life of his little girl. However, deep hurt has already been done. Cronenberg puts aside his characteristic lurid wit and uses his gift for disturbing imagery to remind us we were all once children at the mercy of adults.

**CARRIE** (1976. With Sissy Spacek, Piper Laurie, John Travolta. Directed by Brian De Palma. Color, 98 min. CBS/Fox cassette, \$69.98; Pioneer LV disc, \$29.98; RCA CED disc, \$19.98.)

Awash in blood of all kinds, Carrie is a wonderfully

Frightening fun: (top) Vera Miles, John Gavin and Janet Leigh in a studio shot from Psycho. Clockwise from left: Art Hindle finds a victim of The Brood; Abbott and Costello get a head with Frankenstein; Sissy Spacek as Carrie; Tippi Hedren gets a peck from The Birds; Elsa Lanchester, The Bride, with her beau.

overwrought nightmare of teen angst and revenge. A lonely girl with budding telekinetic powers suffers the cruel teasing of her high school classmates until a reluctant good deed turns her into the queen of the prom. Tragically, her moment in the spotlight ends in death and fire. De Palma displays unexpected sympathy for his sad wallflower, touchingly played by Sissy Spacek. And through Piper Laurie's luminous, scary performance as her Christian fanatic mother, the movie provocatively ties religious hysteria to sexual denial. The ultimate Ugly Duckling story for anyone who survived adolescence.

**DEAD OF NIGHT** (1946. With Michael Redgrave, Sally Ann Howes. Directed by Cavalcanti, Basil Dearden, Robert Hamer and Charles Crichton. B&W, 102 min. Thorn EMI/HBO cassette, \$59.95.)

This polished, literate collection of stories set the standard for the horror anthology. A group of friends meet at a country home to share drinks and fantastic tales. Two pieces stand out. A disturbed ventriloquist (Michael Redgrave) is convinced his dummy is trying to destroy him. He disintegrates before our eyes in a muchimitated portrait of madness. In the other exceptional episode, a conventional young couple purchases an antique mirror which soon reveals an ornate, 19th century bedroom pervaded by the diseased spirit of a vicious old man. Inexorably, the room's evil aura drives the husband to murder.

**DRACULA** (1931. With Bela Lugosi, Helen Chandler, Dwight Frye. Directed by Tod Browning. B&W, 75 min. MCA cassette, \$39.95; RCA CED disc, \$19.98.)

Proclaimed "The Strangest Love Story of All Time," this immensely popular version introduced the dreaded Count to American moviegoers and marked the first appearance of a spectacular Bela Lugosi as the definitive Dracula. Urbane, erotic and predatory, Dracula is a man who knows a beautiful throat when he sees one. The neck in question belongs to the virginal Mina Harker. Under Lugosi's tutelage, this decent bourgeois girl roams London, stalking and abusing small children. Although we never witness any such depravity, Lugosi convincingly suggests the infinite obscenity of evil. Since the movie's release, vampires have assumed a towering place in our mythology.

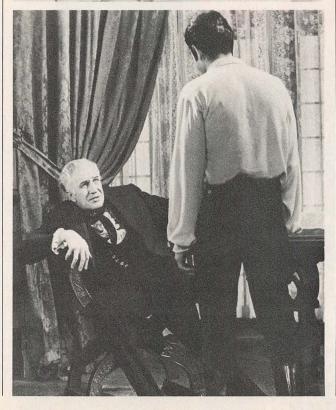
**THE FALL OF THE HOUSE OF USHER** (1960. With Vincent Price, Mark Damon. Directed by Roger Corman. Color, 85 min. Warner cassette, \$59.95.)

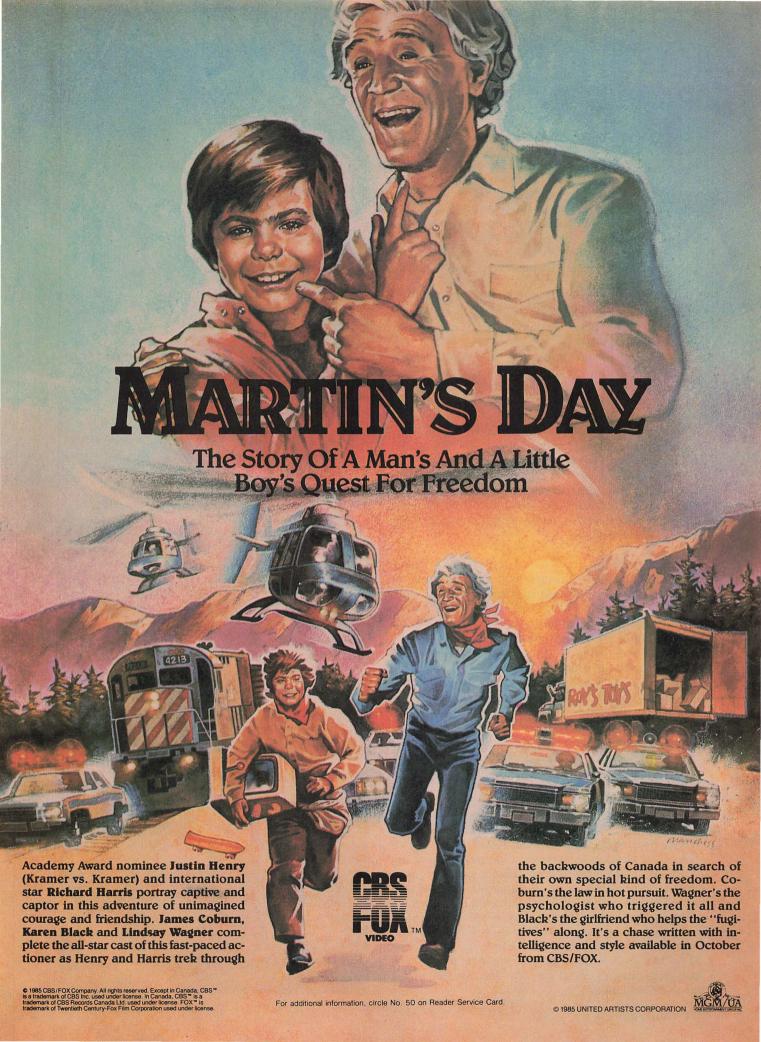
A lone rider makes his way across blighted ground through a thicket of long-dead trees to the front door of an old decaying mansion. He has come all the way from Boston to see his beloved Madeleine Usher and he will not be deterred. Inside awaits madness, corruption and depravity. With four actors, a couple of sets and an audacious, flowing visual style, Corman captures the weird delight Edgar Allan Poe takes in the tainted human spirit. He also manages to scare you silly more than once. And as the weary philosophical brother who'll do *anything* to keep his virginal Madeleine from bearing child-

Shuddering stills: (from top) Michael Redgrave attacked by dummy in the Dead of Night; Bela Lugosi ogles a smooth, tender neck in Dracula; Vincent Price cowers as the head of The House of Usher.









ren, Vincent Price compellingly embodies the essence of Poe mania.

**HALLOWEEN** (1978. With Jamie Lee Curtis, Donald Pleasance, P.J. Soles. Directed by John Carpenter. Color, 85 min. Media cassette, \$54.95.)

Halloween is a tour de force of camera movement, surprise, visual sleight of hand and exquisite manipulation. Carpenter keeps you on the edge of your seat and frequently under it with this tale of a psychopathic killer who is really the Boogeyman coming to get all the bad girls and boys. Horny teenagers are stylishly knocked off one by one, with the exception of the plucky virgin. A beautiful but brainless offspring of *Psycho*, *Halloween* has one simple ambition: serving up the most relentlessly scary 85 minutes on tape. It comes very close.

**INVASION OF THE BODY SNATCHERS** (1956. With Kevin McCarthy, Dana Wynter, Carolyn Jones. Directed by Don Siegel. B&W, 80 min. NTA cassette, \$59.95; RCA CED disc, \$19.98.)

Arguably the most influential post-WWII horror flick. A doctor returns to his small-town practice after a brief vacation and discovers his patients seized with an absurb notion: They insist their loved ones are impostors. The townspeople have been taken over by seed pods from space—aliens who look just like them, but feel nothing. Beautifully streamlined in B-movie fashion, the movie creates a terrifying, lasting impression. The modern world is a place where monsters are no longer extraordinary eruptions of the irrational or demonic. They're commonplace. Look around, it tells us; your neighbors have become soulless things. And watch out because you're next.

**NIGHT OF THE LIVING DEAD** (1968. With Duane Jones, Judith O'Dea. Directed by George A. Romero. B&W, 90 min. Budget cassette, \$19.95; Media cassette, \$29.95.)

There you are, a good girl going to visit pop's grave one afternoon, when out of nowhere some nutcase stumbles by and tries to rip your throat out. Terrified, you run to the nearest house, only to find yourself besieged by flesh-eating zombies. George Romero's no-budget, Pittsburgh extravaganza is nerve-wracking, nasty, repulsive and extremely funny. A decade after *Invasion of the Body Snatchers*, five years after *The Birds*, *Night* gleefully upped the horror ante by bombarding us with the spectacle of all human life torn to pieces by our uncontrollable compulsion to consume. Outrageous, cutting satire and far less gory than its army of imitators.

**NOSFERATU** (1922. With Max Schreck. Directed by F.W. Murnau. B&W, 63 min. Blackhawk cassette, \$29.98; Video Yesteryear cassette, \$29.95.)

A classic German silent movie of unspeakable evil defeated by unconquerable love. Hutter goes off on a business trip to the castle of Count Orlock, leaving behind his devoted wife Ellen. The Count is a voracious vampire who seduces Hutter, then travels to Bremen to

Boo!: (from top) Jamie Lee Curtis in Halloween; Kevin McCarthy (right) leads his neighbors against The Body Snatchers; the Dead stumble; Max Schreck as the rat-faced Nosferatu.

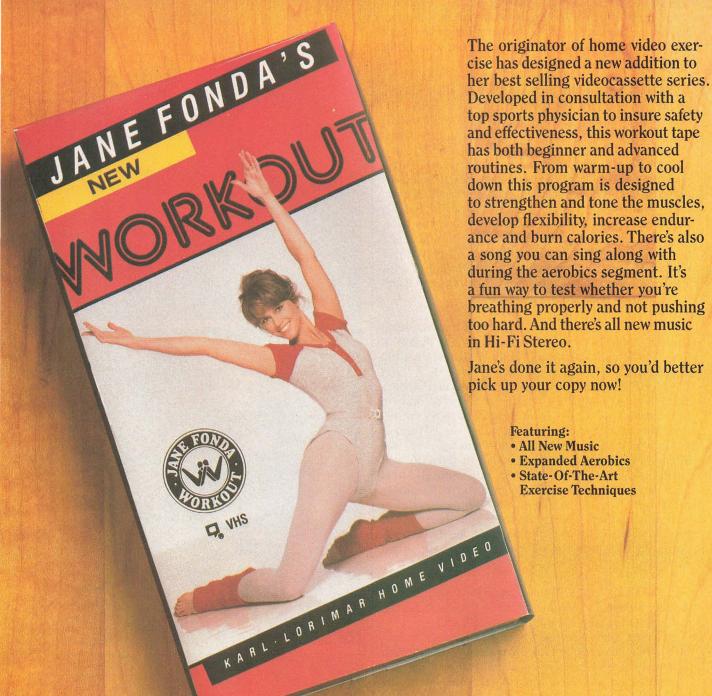








# Jane Fonda's New Workout



Available on VHS and BETA Catalog #069

Available: October 11, 1985 Suggested Retail Price: \$39.95 Program Length: 90 Minutes





Copyright © RCA Video Productions, Inc., Karl • Lorimar Home Video, Inc., and Jane Fonda 1985. All Rights Reserved. Printed in U.S.A. make lovely Ellen his slave. She sacrifices herself to destroy the vampire and free her husband. Masterful director Murnau fills the screen with striking contrasts, lyrical shots of Ellen alternating with images of Orlock, a revolting creature who resembles a human rat. On video, the picture quality is ocassionally poor due to too much contrast—grays are difficult to perceive and some of the images have a burnt-out look.

**PSYCHO** (1960. With Anthony Perkins, Janet Leigh, John Gavin. Directed by Alfred Hitchcock. B&W, 109 min. MCA cassette, \$59.95; RCA CED disc, \$19.98.)

The one, the only, the grandma of all maniac movies. A tender tale of sexual madness and obsession, *Psycho* is the most remarkable roller coaster ride in movies. Hitchcock toys with us, tricks, teases and turns us upside down. What becomes apparent, looking at Psycho a second or third time, is not only how stunningly frightening the set pieces are—the notorious shower scene, the detective on the stairs, the final revelation—but how macabrely comic a movie it actually is. Hitchcock is having a romp here, perfectly abetted by a very deft, and daft, Tony Perkins as a man who loves his mom too well and most unwisely.

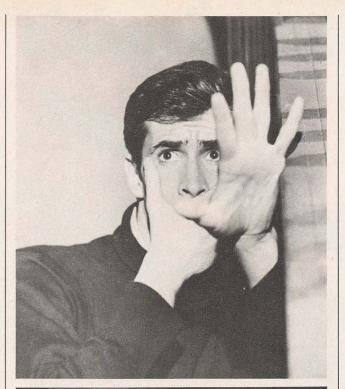
ROSEMARY'S BABY (1968. With Mia Farrow, Ruth Gordon, John Cassavetes. Directed by Roman Polanski. Color, 137 min. Paramount cassette, \$59.95; RCA CED disc, \$29.98.)

A nice, young, middle-class Catholic woman and her actor husband rent a new apartment and slide down a hellish rabbit hole into a Satanist cabal led by Ruth Gordon. Shortly after moving in, Rosemary has a dream in which the Devil rapes her. Almost immediately, she discovers she's pregnant. The pregnancy is painful and terrifying as Polanski brilliantly taps into the vast unspoken anxiety that surrounds giving birth. Rosemary is betrayed in turn by husband, elders, the medical profession and God. When aggravatingly our passive heroine finally fights back for her baby, the movie turns into a witty, jolting tale of mother love in the urban wilderness.

**THE TENANT** (1976. With Roman Polanski, Isabelle Adjani, Melvyn Douglas, Directed by Roman Polanski. Color, 126 min. Paramount cassette, \$49.95.)

Or Kafka meets Apartment Life. The Tenant is Polanski's morbid comedy of utter alienation. A timid Polish clerk rents a Paris apartment where a woman has just committed suicide. He's immediately assailed by the local weirdos for being noisy, irresponsible and—worst of all-for not fitting in. Then strangers show up in the communal toilet across the courtyard and stare at him for hours. Are the neighbors trying to drive him crazy? Has the spirit of the dead woman entered him? Is he simply another victim of urban paranoia? Whatever the reason, when our hero (played by Polanski) starts dressing in the suicide's make-up and clothes, the movie goes for baroque.

More thrills: (from top) Anthony Perkins as the Psycho; Mia Farrow about to have Rosemary's Baby; Shelley Winters in The Tenant. Next page: Leatherface in Massacre; The Thing thaws; Yvette Mimieux with Time traveller Rod Taylor; James Arness as The Thing.







TEXAS CHAINSAW MASSACRE (1974. With Marilyn Burns, Gunnar Hansen. Directed by Tobe Hooper. Color, 86 min. Vestron cassette, \$39.95.)

With the unpredictable logic of a dream, Texas Chainsaw catapults us into a hallucinatory realm where a vanload of ordinary kids are butchered one by one by a family of unemployed slaughterhouse workers and turned into a human barbecue. Hooper keeps us continually offbalance; violence erupts out of nowhere and ends just as quickly. We're completely fascinated by the killers and their peculiar hobbies. Arrayed around the dinner table, they could be anybody's kin, almost. Despite its cult status as a gorefest, Chainsaw works its harrowing spell through stylish direction, vivid imagery and unexpected cynical wit, rarely resorting to splatter tactics.

THE THING (1951. With Kenneth Tobey, James Arness. Directed by Christian Nyby. B&W, 80 min. King of Video cassette, \$19.95; Nostalgia Merchant cassette, \$19.95; VidAmerica cassette, \$19.95; RCA CED disc. \$19.98.)

Thirty years before Spielberg's cuddly E.T., this classic sci-fi/horror movie introduced us to a different kind of visitor. Military men and scientists stationed in the Arctic uncover a flying saucer and its 7-foot frozen inhabitant. Thawed, the alien turns out to be a supervampire, devoid of all compassion, intent upon devouring every human within its ruthless grasp. The misguided eggheads want to communicate with the creature; the soldiers know it's kill or be killed. From the claustrophobic confines of this thriller emerges a distinctively American philosophy: equal parts optimism, good fellowship, low-key heroics and roaring paranoia.

**THE TIME MACHINE** (1960. With Rod Taylor, Yvette Mimieux, Alan Young. Directed by George Pal. Color. 103 min. MGM/UA cassette, \$59.95.)

A Victorian inventor, disgusted with the cruelty of his age, builds a fabulous time machine to visit what he imagines to be a peaceful future. As he sails across decades, the scientist unhappily witnesses the two World Wars and a terrible nuclear holocaust. Propelling himself into the distant future, he discovers a decadent, perverse utopia divided between the Eloi and the Morlocks, the surviving remnants of humanity. In this hideous new world, the strong truly devour the weak. A highly imaginative horror fantasy, elegantly told through Oscar-winning special effects, The Time Machine, unlike most modern horror stories, ends on a note of hope for much-maligned homo sapiens.

**VAMPYR** (1932. With Julian West, Sybille Schmitz. Directed by Carl Dreyer. B&W, 66 min. Budget cassette, \$44.95; Video Yesteryear cassette, \$29.95.)

The great Carl Dreyer dazzlingly merges reality, dream and hallucination to transform a conventional vampire story into a strange, hypnotic horror film unlike any other. During a trip to the country, a strange visitation draws a young man to a nearby chateau, where a woman is afflicted with an awful, unexplained malady. He must save her. In this world, the edges of things are blurred and indeterminate, as though evil endangers the very shape of existence. Like Bunuel, Bergman and Cocteau, Dreyer believes in the power of the image to profoundly affect us. And in Vampyr, it does.









#### HOW SWEET IT IS: VR TALKS TO

# CHH; SON

#### By Donna McCrohan

From the misty past of TV's Golden Age, a veritable King Tut's tomb of TV treasure has been unearthed. It's little wonder that the cofounders of the national fan club RALPH (The Royal Association for the Longevity and Preservation of The Honeymooners) have happily dubbed the phenomenon "Tut-an-Kramden."

Recently "discovered" in Jackie Gleason's personal vault, 75 "lost" Honeymooners episodes-not shown since the early-'50swill be released on cassette from MPI this fall. Showtime will show 52 of them this fall. The episodes will also be aired on broadcast TV sometime in '86.

The Honeymooners -the classic '50s sitcom about Brooklyn bus driver Ralph Kramden, his cynical wife and their neighborshas long been in the pantheon of great TV shows. The 39 episodes been rerun over 90 times in some cities, intions to the broad com-

edy of Jackie Gleason and Art Carney. But little known to younger fans is that segments on the Kramden household existed prior to the '55-'56 season, when the 39 episodes now in syndication were originally produced.

Just as Mama's Place was recently spun out of characters regularly seen on The Carol Burnett Show, The Honeymooners was launched on the basis of sketches from The Jackie Gleason Show, which was on CBS from '52 to '57. Some of those early Honeymooners sketches were 15 minutes long, some nearly an hour. They comprise the 75 individual segments for which Gleason recently found kinescopes in his vault and which he has helped make available on tape and cable to today's video fans.

Gleason was recently in New York City, joining his old buddy Art Carney to film Izzy and Moe, a TV movie comedy to be shown this fall. He took time out from his busy schedule to talk with VR about the new/old Honeymooners episodes:

"There are programs we did when I first began in television," explains Gleason. "They were only seen once,

then they went into the vault. I always had it in my contract that I was to receive a copy of every program I did. This had nothing to do with deliberate foresight on my part. It was just my custom. You always kept a record of the things you did. If it was [radio], you kept the scripts. When TV came, you'd keep the kinescopes. But did I think they'd ever see the light of day again? You've got to be kidding."

While others associated with The Jackie Gleason Show might have managed to hang on to a reel or two of gram, their footage is likely to have deteriorated badly. In contrast, Gleason claims his cop-

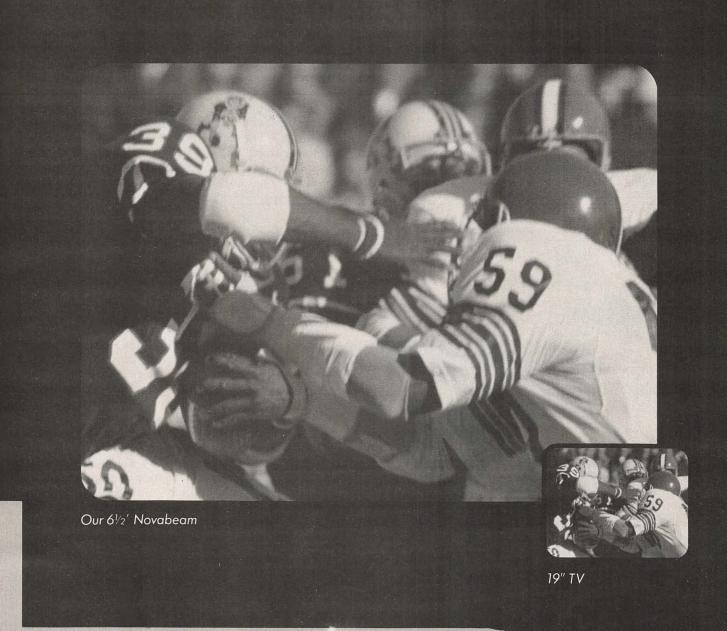


'We never stopped, we never used in syndication have a teleprompter—no cards, nothing kinescopes of the prolike that. If there was a mistake, we troducing new genera- somehow or other covered it.'

> ies look great. "The cans [containing the kinescopes] hadn't been opened for 30 years. So when someone said they wanted to look at them to buy them, we were a little apprehensive. But we opened the cans and put them on the machine and they were perfect. We'd kept them in a vault in an air-conditioned room, because that's the only way to keep them. When Viacom got them for the TV syndication package, people at the company treated the copies, cleaned them up, so now they're even sharper."

> The quality of the picture may be good, but what of the quality of the programs? The 39 episodes from the '55-'56 season were shot with a film process called Elec-

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tronicam, so scenes could be reshot if need be. The earlier segments were all done live and recorded on the kinescopes. How would the live episodes hold up?

Gleason remembers "working as hard and as long on the live shows as we ever did later. If someone had told me back then that we'd be in syndication 30 years later, it wouldn't have made any sense, but we wouldn't have worked any harder. We really gave everything we had on those things. Not that we rehearsed a great deal, but when we were performing them, we gave the best we could. And I'm glad of that, because otherwise, now, I could be very embarrassed.

"We did the Electronicam and the live episodes the exact same way-before a theater audience. We never stopped, we never used a teleprompter—no cards, nothing like that—and we kept right on going. If there was a mistake, we somehow or other covered it. And as far as the audience was concerned, they were the fourth wall. We never referred to them or in any way turned around and said, 'Ha ha, well, let's take that line again, we made a mistake.'

"Some scripts were a little tougher to do than others, but on the whole, we were pleased with the quality of what we did. When I stopped being pleased, I stopped which is to say that I was happy right up through the Electronicam shows."

Asked about TV's Golden Age in general, he feels nostalgic about it but also realistic in assessing how golden it really was. "The beginning of anything, the beginning of motion pictures for instance, is supposedly the Golden Age. There have been things done recently that are just as good as-and better than-anything done back

then.

"I did a few serious things for TV in the '50s. 'The Laugh Maker' with Art Carney on Studio One, William Saroyan's 'The Time of Your Life' for Playhouse 90, an international hookup talk show with Edward R. Murrow, Brendan Behan and John Mason Brown-it was called Small World—things like that.

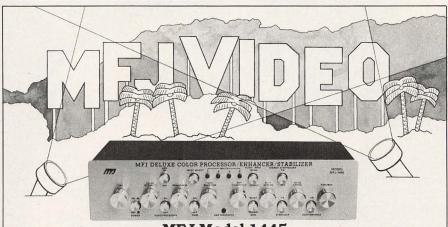
"Who do I like from the Golden Age? Some of them aren't around any more, but of course there's Art Carney. I know of several good comedians who became good actors, but I don't know of any other good actors who became good comedians."

As soon as Gleason mentions Carney, the next question as good as asks itself-will they ever get together again as Kramden and Norton? Says Gleason, "As a matter of fact, we got together—Art, Audrey Meadows, Joyce Randolph and I—to do some intros for Showtime to use when they run the 'lost' episodes on cable. And Art and I just made Izzy and Moe, about two Prohibition agents. We fell right into it as if we'd never stopped working to-

"People will say we weren't as funny [in Izzy and Moe] as we were in The Honeymooners. Well, on those terms, I don't think we could do anything that would be comparable with The Honeymooners. I'd like to work with Art again, but it would have to be a strictly dramatic script. Then we're sure of not being compared with The Honeymooners.

"So to answer your question, no, I don't plan to make another Honeymooners. We've done it all."

Donna McCrohan is the author of The Honeymooners Companion: The Kramdens and The Nortons Revisited (Workman).



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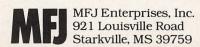
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# DIRECT IT: JERS IN STREET STRE



'One factor that separates a profrom an amateur is lighting. It's painting with lights, darks and colors. With video, you can get a real extreme look. First have vision, then learn to effectuate the vision.'

As Told to Abigail Reifsnyder

When director and producer Jerry Kramer began making music videos some 12 years ago, he had to explain to people what a music video is. Now he's the head of his own company, Mental Visions, which employs five directors and two producers and produces between 45 and 60 videos a year. His recent work includes the critically acclaimed and popular videos "Some Guys Have All the Luck," "California Girls," "Just a Gigolo," "Hot for Teacher" and "Panama." Making Michael Jackson's Thriller, which he directed, sold over one million copies, making it the largest selling music home video ever. His last project, an hour-long special on John Fogerty, was shown on Showtime last June.

\* \* \*

I think it's good to start off with small budgets, because it teaches you to be resourceful. In most cases a small budget isn't as big a disadvantage as it may seem. If you don't have a lot of money to spend, you have to pick a concept that you can exquisitely accomplish as opposed to picking a concept that you don't have enough money for. So between ingenuity, which can help stretch your budget, and picking a concept that your budget will allow, you can make a great product. Some of the best music videos that we've done have cost \$10,000, and other videos we've done have cost over a quarter of a million dollars.

A friend of mine was doing a Madonna piece, but only had \$10,000 for it. He had all kinds of plans, and I said,

'You're nuts, because with all that you plan to do, you're not going to have any money left to do a quality shoot. Why don't you just eliminate all these effects and find a simple way to shoot her, then shoot her so exquisitely that that, in effect, is your concept. Shoot her against white, say, and put all your money into lighting and taking the time to have as many shots as possible." That video turned out to be "Like a Virgin," a little more elaborate but still very successful in its simplicity.

In a video production—I don't care if it's a home video production or a \$20 million dollar feature production—it's the quality of the concept

or the script, the quality of the idea in terms of an idea that will work on tape, that's real key. The first thing is to envision the entire project. It really helps to see the whole project in your head first because you can make a lot of your mistakes on paper instead of on tape. The next thing—and this is not as easy as it seems—is to persevere and make your idea happen the way you saw it. There are a million things to get in the way of that, but you have to persevere, to get your brother or your friend to keep working at 11 o'clock at night if that's what it takes, even if you're getting a little bored.

The other thing is a plan: to really have thought out how you are going to do what you are going to do and in what order. The taping itself is generally fun for everybody. Where people usually get bored is the waiting between setups. On so many projects I have seen, they're creating it as they're shooting. They finish one scene and try to figure out how they're going to do the next scene. They can spend an hour with a full crew trying to figure out how they're going to do it. And that really hurts your project, because you run out of time and people get bored. It also hurts because you're thinking on the spot when you could have thought before and taken more time at it. In "Just a Gigolo," "California Girls," "Hot for the Teacher" and "Some Guys Have all the Luck," every single shot was storyboarded. You can still change things on the set, but you're better prepared to do that. With so many home video projects, people go out with a rough idea, some equipment, and then realize they don't even have all the equipment they needed. (Cont.)

You have to decide if you want to do a performance piece or a conceptual piece, and that depends on the band or performer. In general, performance costs less than conceptual, but there are exceptions to that. One of our directors made a conceptual video called "Laundromat Blues" at the laundromat, at the beach and in the desert. It's really terrific, and I think it cost him \$1,800. And I'm telling you it's better than a lot of \$50,000 videos. He used his locations very cleverly, so he had a minimum of lighting, which is one of the big expenses. Location is another big expense, so at the laundromat they just put quarters in the machine to tie up the machines—that was the location fee. It turned out to be one of the best bargains ever.

One thing that video has done is that it's led to some

bad habits because it's so immediate, you get to see what you shot right on the spot. You tend to plan a little less with video, whereas with film, you're not even going to see it that day. That insecurity factor causes you to think about it more beforehand. There's no substitution for that advance work.

One factor that separates a professional project from an amateur project is lighting. Lighting is so subjective; there are no rules. It's really painting with lights and darks and colors. But people are intimidated. They think, "Well, what do I know about lighting?" Well, you put up lights and you light it till it looks good to your eye. And, basically, what you see is what you get—especially with video. With video, you can get a real extreme look. Don't be afraid for somebody to be in half-

darkness. If you look around at night, people are often in half-darkness. The tendency in video in past years was to even everything out and make it look like the *Tonight* show.

Human beings' ears are not their strength; there are machines that can hear so much better than we can. But our eyes can see 100 times better than film or tape, even things shot with the best lenses. When you look around a room, there's dark and there's light. Take the brightest light in the room, a white light your eye can isolate the light and see detail right around it. And in the same view, there can be a shadow, and your eye can see detail in the shadow. In terms of light, maybe you're seeing 50 stops difference between the detail in the shadow and the detail in the light. But film has a latitude of about three or four stops, and tape about two or three. A professional learns how to create a look that appears more like what your eye is seeing. A lot of times, you'll go into a room, and it'll look great to your eye. Then you'll put up the camera and all these things that your eye sees suddenly the camera doesn't. You can open it up so you can see all the details in the shadows, but then everything that's bright is too bright. So you have to compress it; you have to have your brights and your darks closer to each other, or not mind and make it part of the look of the video that the lights burn out and darks go black.

First have the vision, then learn how to effectuate the vision. People can teach you about f-stops, filters, gels and lenses and all that, but these are just tools to help you accomplish your vision. What it basically comes down to is a good idea and the ability to realize that good idea. It's that simple.



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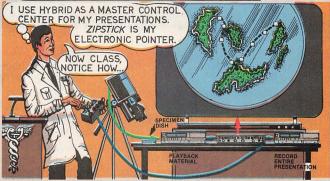
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- (C) Roll VCR 1 to 0017 and put in play/pause.
- (D) Put VCR 2 in record/pause. On Hybrid, press Fade/in
- (E) Select a blue fade or wipe button on Hybrid (or a combination of buttons to build compound wipes.) Practice the effect by pressing Fade button in and out. Then fade out.
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### CBS labs test the latest equipment



#### JVC's enhanced VHS VCR

#### IVC

Videocassette Recorder Model HR-D140

I knew that there was something different—and better—about this mid-priced VCR from the inventors of the VHS video format as soon as I made my first recording. The picture seemed sharper, even at EP, the slowest speed. Not that the HR-D140 is JVC's top model. Far from it. This is *not* a Hi-Fi recorder nor does it have the elaborate programming capabilities found on more expensive machines.

The HR-D140 is one of the first VCRs to reach the US that incorporates JVC's new picture enhancement technology. According to JVC, this model includes a special circuit to raise the white-clip level during pre-emphasis of the video signal during recording. The company claims this process boosts picture clarity by sharpening the edges of objects in the picture. (This white-clip level expansion is only one part of a package of picture en-

#### ABOUT THESE TEST REPORTS

Each piece of video equipment we test is a factory-fresh production model—the same quality as you would buy in a store. After each machine has been tested by CBS Technology Center—a world-renowned, Emmy-winning testing facility—it goes to Technical Editor Len Feldman, an internationally recognized authority with more than 20 years' experience testing home entertainment products. He interprets the data and performs hands-on use tests of each piece of equipment, combining personal, practical experience with the most objective technical data available anywhere.

hancements JVC promises in future VCRs. For more information, see "'Super VHS' VCRs Arrive," p. 26.) A major advance in VHS picture quality would be particularly important since the Beta group recently introduced a Super Beta VCR offering a visible increase in picture detail. I was interested to see if the lab results from CBS Technology Center would back up my first impression that JVC has managed to boost picture quality quite noticeably.

This VCR seems to have been designed with only those features users find most essential. It has a full-function wireless remote control. It can scan in either direction at about seven times normal speed to locate specific points on a tape, and its four video heads allow slow-motion, freeze-frame and frame-by-frame special effects. One rather unusual feature is its motorized front-loading system, which allows you to insert a cassette even if power to the VCR has not been turned on. (If you inadvertently turn off power before removing your cassette, pressing the eject button will temporarily turn on power, return the cassette to your hand, and then turn power off again-a very nice touch.)

#### **Control Layout**

Judging by the front panel, this is a fairly typical non-Hi-Fi VCR. Power and eject buttons occupy the far left of the panel and the tape transport controls line up below the cassette slot. A two-position switch selects either standard play (SP) or extended play (EP). (The VCR can also play back tapes recorded in LP, the intermediate speed.)

A fluorescent display to the right of the cassette slot shows the day and time as well as prompts such as start, timer and stop for setting up timer recording. At the far right are the channel tuning buttons, one-touch recording button and 12 channel indicators. (That's how many VHF or UHF channels can be pre-tuned.) Channel selection, either at the front panel or using the handheld remote control, is sequential rather than random-access. A hinged flap atop the VCR case provides access to the individual thumb-wheel knobs and switches needed for setting up preferred TV channels.

Controls used to set up timer recording, to control tracking and set the clock/tape counter are found behind a hinged door at the lower right. Memory rewind and counter reset buttons hide here as well behind this decorative hinged panel.

The rear panel has the usual antenna inputs and outputs, video and audio input and output jacks, the channel 3/4 selector switch and a screwdriver-adjustment to fine tune the freeze-frame pictures.

#### Lab Measurements

The JVC HR-D140 VCR was measured first by CBS Technology Center, whose test results are summarized in the rating chart at the end of this report, then sent to me for a hands-on workout.

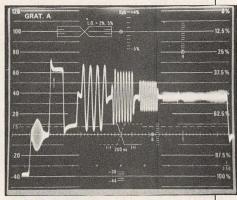
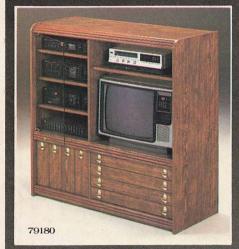


Fig. 1. Frequency response unaffected by white-clip change.

Judging strictly by my subjective impression of its picture sharpness, I would have expected this recorder's frequency response to dramatically surpass that of the average VCR. Normally frequency response is the main factor determining a VCR's picture detail. In the case of the HR-D140, however, video frequency was only average at standard speed (see Fig. 1). Response was slightly better than average at the lower tape speed, but not good enough to explain this VCR's surprisingly

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sharp pictures even at the EP speed. (Super Beta, by contrast, achieves its heightened picture detail by boosting the video frequency.)

The first clue to how this VCR manages to produce a picture that looks so sharp appeared in the stairstep linearity test (see Fig. 2.). Normally this measurement gives us an idea of how well a VCR will record and play back different shades of gray, ranging from black to white. A VCR with perfect linearity would play back every shade of gray in the test signal with equal accuracy. The HR-D140 measured close to perfect on this test; maximum deviation was never more than 4% at the SP speed and no more than 5% at EP. (While some conventional VCRs have matched this performance, many more have produced deviations between 10% and 20%.) To the viewer, this means a crisper picture, one in which subtle shades of gray remain distinct instead of blending together into whiteness.

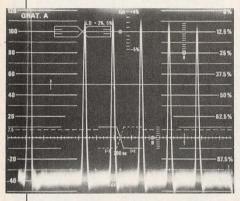


Fig. 2. Stairstep linearity: good reproduction of gray levels.

The sin² pulse and bar test gave the most dramatic evidence of how the white-clip technique improves picture sharpness. This test signal, measures how well a VCR handles the transition from light to dark areas of the picture. If a VCR does poorly on this test, its pictures usually show soft or blurry edges around large objects. This VCR reproduced the test signal almost flawlessly, thus corroborating my visual impression.

#### Video S/N Ratio

Video noise, the random interference that makes VCR pictures appear snowy or grainy, is one of the most important factors in picture quality. I'd have been even more impressed if JVC had managed to combine the white-clip technique with technology to improve the signal-to-noise ratio. Unfortunately, this recorder's S/N ratios, though quite good, were no better than those of quite a few other VCRs we've seen.

EP

HARMONIC DISTORTION AT-10 dB (SP/EP)

The luminance (or brightness) ratios were especially good, measuring as high as 45-dB at SP. Even at EP, the luminance S/N ratio was a strong 43 dB, measured from the video ouput. (Owners of conventional TV sets without video in-

puts should note, however, that luminance S/N ratios from the VCR's TV output measured about 3 dB worse, on the average.)

This VCR's colors appeared quite accurate both to the eye and on the vectorscope. The engineers at CBS Technology Center also reported that when they recorded color bars on this VCR and then played them back, they saw very little of the usual smearing between the bands of color, even at EP. This sharp delineation of colors also seems to be a benefit of the white-clip technique.

#### **Audio Measurements**

Considering that this is a VCR with conventional audio, not Hi-Fi, Fig. 4 shows audio frequency response was exceptionally good at SP. It extended out to about 14 kHz for treble cut-off and down to around 60 Hz at the bass end of the to-

ID ME & CHIPED

44.8 dB

#### SPECIFICATION CHART

Manufacturer: JVC Product: VIDEO CASSETTE RECORDER
Model No.: HR-D140 Serial No.: 090J2029

SPECIFICATION	MFR'S LISTING	OR COMMENTS
VIDE	O SECTION	
VIDEO OUTPUT		1.0 Volt (p-p)
MAXIMUM RECORD/PLAY TIME		8 Hours
FREQUENCY RESPONSE (Video outpu SP Playback EP Playback	it)	-6.3 dB @ 2.0 MHz -7.1 dB @ 2.0 MHz
FREQUENCY RESPONSE (TV output) SP Playback EP Playback		-6.5 dB @ 2.0 MHz -7.4 dB @ 2.0 MHz
SIGNAL-TO-NOISE RATIOS Red Field Chroma (Video output) SP (AM/PM) EP (AM/PM) Red Field Chroma (TV output)		44.0/38.1 dB 40.7/36.0 dB
SP (AM/PM) EP (AM/PM) Luminance (Video output)		43.1/37.6 dB 40.4/35.8 dB
SP (100/50/10 IRE) EP (100/50/10 IRE) Luminance (TV output)		44.8/45.0/44.8 dB 43.3/43.3/43.0 dB
SP (100/50/10 IRE) EP (100/50/10 IRE)		41.0/41.2/41.0 dB 40.3/40.3/40.0 dB

#### OUTPUT LEVEL FOR REFERENCED INPUT .46 Volts EP 47 Volts THD AT REFERENCED OUTPUT SP 2.6% EP 3.0% WEIGHTED PEAK FLUTTER (DIN) SP (Avg/Peak) .28/.31% WRMS EP (Avg/Peak) .60/.70% WRMS FREQUENCY RESPONSE (For -3 dB) SP 60 Hz to 14.0 kHz 75 Hz to 5.2 kHz SIGNAL-TO-NOISE RATIO, PLAYBACK ONLY (SP/EP) 49.7/46.3 dB SIGNAL-TO-NOISE, RECORD/PLAY SP. 46.0 dB

**AUDIO SECTION** 

	l kHz		.9/1.1%	
	ADDIT	IONAL DATA		
ì	POWER REQUIREMENTS	28 Watts	25.5 Watts	
	FAST REWIND TIME (T-120 tape)		3 Min. 26 Sec.	
	FAST FORWARD TIME (T-120 tape)		3 Min. 22 Sec.	
ļ	DIMENSIONS (HxWxD, in inches)	4%x17%x15%6	4\%x17\%15\%6	
1	WEIGHT		15¼ Pounds	
	SUGGESTED RETAIL PRICE		\$549	

nal response. At the lower speed, however, response fell off much more quickly, with the -3 dB cut-off point occurring at only 5.2 kHz. Wow-and-flutter, that annoying fluctuation in pitch, was rather high, even at SP.

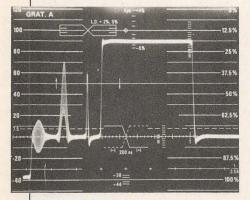


Fig. 3. Sin<sup>2</sup> pulse and bar: excellent at SP mode.

Audio signal-to-noise ratio measured an acceptable, if not outstanding, 46 dB at SP for the complete record/playback cycle. At the EP speed, signal-to-noise ratio decreased somewhat to 44.8 dB. As for harmonic distortion, it remained below the 1% mark for mid-frequency test signals at SP, rising to just about the 1% point at EP.

#### Summary

The picture quality delivered by the JVC HR-D140 is perhaps the best I have seen from any non-professional VHS VCR. One thing that surprised me is that JVC decided to include its new white-clip technology not just into its most expensive models, but even into this fairly humble one. Despite its good picture, it boasts very modest programming facilities, lacks VHS Hi-Fi stereo audio (or even conventional stereo) and does not provide random access TV tuning. (Buyers interested in more sophisticated features should know that JVC also offers the new white-clip technology in its more expensive models HR-D565 and HR-

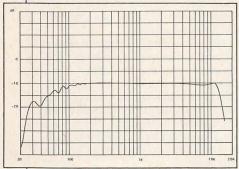


Fig. 4. Audio response: great for non-Hi-Fi deck.

D566. Both should be in stores within a few weeks.)

I've always been suspicious of so-called improvements that can't be measured on the test bench. I was particularly pleased

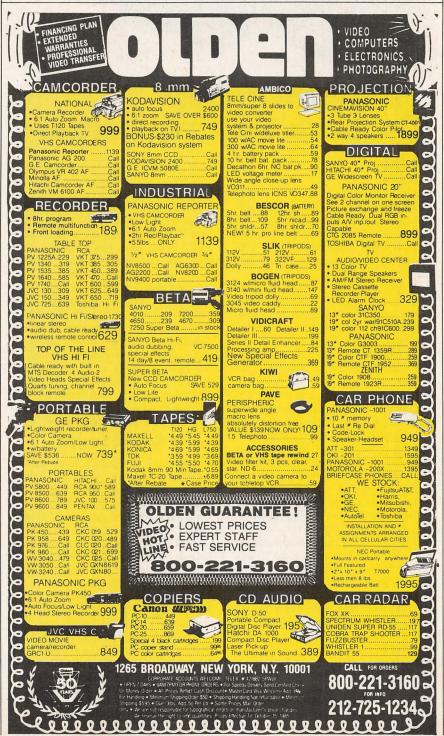
therefore to see that the results from the sin<sup>2</sup> pulse and bar tests (see Fig. 3) and the stairstep linearity tests backed up my subjective impression: JVC has achieved a very real improvement in picture quality with its white-clip technique. Like that of Super Beta, this improvement may seem subtle, but it is noticeable.

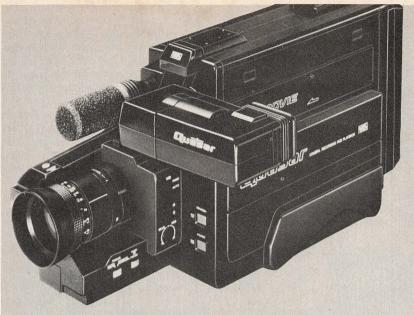
This is not the last word however. JVC has already announced two further improvements to be incorporated in future VCRs. Anyone interested in better picture quality has to decide, then, whether to buy the HR-D140 now or wait for the greater improvements JVC promises to the deliver in the future when the high quality VCRs hit the shelves.

Those ready to buy now can be confident that this model offers good allaround performance and excellent value for the money even aside from its improved picture. I found it easy to use and felt that its package of features was quite adequate for a quite moderately priced recorder.

Those in less of a hurry may want to wait and see if JVC can achieve the further improvements it has promised. Either way, it's good to know that manufacturers are finally working to improve what should definitely be the most important, but too often overlooked, aspect of any VCR—its picture quality.

—Len Feldman





#### Full-size debut: Quasar's VHS camcorder

#### QUASAR

Camcorder Model VM-10

One-piece camera/recorders, alias camcorders, have been on the home-video scene for quite a while now. This year, however, there's something new: VHS Movie, the first camcorder to use a full-size VHS cassette.

Although various hand-built prototypes and Japanese versions of VHS Movie have been available for several months, this is the first laboratory test of a US production model.

All camcorders have their advantages and disadvantages. Like Betamovie, the VM-10 uses a full-size, two-hour cassette—and that cassette is in a video format for which many people already have home decks. Like Videomovie and most 8mm camcorders, it offers playback for shooting in the field and later viewing in the living room. (The camcorder records and plays only at SP, the fastest speed, and thus can't play back tapes recorded on another deck at the LP or EP speeds.)

Unlike any of these systems, however, the VHS camcorder is unwieldy—it weighs more than eight pounds loaded with battery and cassette. Even though Quasar includes a shoulder rest among the accessories, the weight is almost enough to make you wonder why you should buy a camcorder rather than a separate camera and portable VCR.

The camcorder itself is a truly remarkable feat of engineering and production. Matsushita didn't skimp on features; in fact, it's amazing that the camcorder weighs *only* eight pounds. The camera section features continuous white balance, power zoom, auto focus, auto iris, a black-and-white electronic viewfinder

and even a limited character generator that allows you to record the date. The VM-10 also has record/review, which enables you to check the last few recorded seconds in the viewfinder. The record/review feature also effects a "backspace edit," which helps you avoid the noise bars that can otherwise occur between scenes. The VM-10's electronic viewfinder gives more information than most cameras' do. You can call up indications on battery condition, the amount of tape used, the tape counter memory-rewind feature, the date, the operating status, an indoor/outdoor temperature setting, a low-light warning, dew and, finally, whether the installed cassette's recording protection tab has been removed, thus making it impossible for you to record. That's one we haven't seen before.

#### **Control Layout**

The more commonly used camera controls sit near the hand grip, where they are easy to reach. These controls include buttons for power zoom, record/run, backlight compensation and record/review. The controls for auto/manual focus, color adjustment, white balance, indoor/outdoor lighting, power and standby are up front, near the zoom and focus rings of the camera lens.

The top of the rather large body of the VM-10 contains a door under which lie the camcorder's VCR controls, including all the tape transport controls you'd expect to find on a VCR, a tracking control, switches for setting the date and a display button, which clears the nonessential indications from the viewfinder's screen. The battery pack slips onto the back of the camcorder, and the AC adapter and other accessories connect here

when needed. External microphone and earphone jacks are up front, as is the supplied mike. The viewfinder swivels down to lie flat against the camera when it's not being used, making for a more compact package.

Of the accessories supplied with the VM-10, the most important is the AC adapter. This device is actually misnamed: It serves not only as an adapter, but also as a battery charger and, because it has an RF output, as the interface between the camcorder and a TV set with no direct video and audio inputs. (For a TV set with direct inputs, there's an adapter included in the package.) One Ni-Cd battery pack comes with the camcorder. With a supplied accessory battery cord, you can recharge two batteries at a time. Other supplied accessories include a wired remote control, an earphone, various cables, a shoulder strap and handle.

#### Lab Measurements

CBS Technology Center tested the performance of the camera portion of the camcorder and then the performance of the system as a whole. While minimum required illumination for the camera portion was marginally short of the 1.2 footcandles (10 lux) claimed, it was nevertheless a low 1.5 footcandles (16.2 lux). (One warning to low-light shooters: The low-light indicator goes on just *below* the measured minimum required illumination, at 1 footcandle.)

The camera's picture detail was about average: 260 lines of horizontal resolution, using a standard resolution chart. White balance, when adjusted in accordance with the owner's manual, was nearly perfect, although there was a higher than average amount of color contamination in recorded pictures. In CBS's tests, color contamination appears as color bursts on a fine black-and-white test pattern.

The signal-to-noise ratio with respect to color signals (red-field chroma) was much better than average, with readings of 43 dB. With respect to luminance (brightness), however, it was average, measuring only 36.8 dB. Color purity and accuracy were excellent.

The built-in stereo microphone element delivered a maximum audio output voltage of .4 volts. For an external microphone, it will take only about 1.5 millivolts of input to produce .4 volts of audio output signal, the maximum output level. The camera's audio signal-to-noise ratio was a disappointment, measuring a rather poor 40 dB—so don't expect hiss-free recordings.

Using the camcorder to record pictures and the VCR section for playback, CBS found overall horizontal picture resolution to be 230 lines—the picture quality you'll get from the average VCR. The signal-to-noise ratio for color was much better than average, while signal-to-noise for the luminance signal was a satisfactory 41

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#### Summary

The designers of the Quasar VM-10 have done a fine job in accomplishing their goal of making a full-size VHS camcorder. Those who felt restricted by Videomovie's 20-minute VHS-C tapes now have an alternative. Using a T-160 tape in the VM-10, you can record for a full 2 hours and 40 minutes without interruption (providing you use AC power or auxiliary battery packs since a single battery won't drive the VM-10 for nearly that long). In return for that longer recording time, though, you have to trade lighter weight and a certain degree of portability. I found I couldn't operate it as a handheld camcorder without getting pretty tired after a few minutes.

Considered solely as a videocamera, the VM-10 performed more than adequately. As a portable VCR, it performed even better and incorporates such special effects as fast search in either direction (at

SUGGESTED RETAIL PRICE

about three times normal speed) and freeze-frame. Still, I can't help but wonder why anyone would really need a camcorder that can shoot a scene continuously for two hours or more—unless to record every moment of a sporting event such as a baseball or football game. Even then, there are usually pauses during which shooting could stop without losing the continuity of the event.

At a suggested price of \$1,699, the VM-10 by Quasar is one of the costliest camcorders announced to date; it surpasses the price of Sony's 8mm camcorder by about \$4. It also weighs two to three pounds more than the three other types of camcorders we've checked out in recent months. The number of features helps compensate for these disadvantages.

If you're thinking of this system as a replacement for a camera and recorder that are at least three years old, then the weight of this system won't bother you in the least. If you're new to video moviemaking, however, you should try this model out before you buy.

-Len Feldman

\$1,699

#### SPECIFICATION CHART

Manufacturer: <b>QUASAI</b> Model No.: <b>VM-10</b> S		
SPECIFICATION	MFR'S LISTING	VR MEASURED OR COMMENTS
VIDEO: CAI	MERA SECTION	
MINIMUM ILLUMINATION	1.2 Footcandles (10 lux)	1.5 Footcandles (16.2 lux)
HORIZONTAL RESOLUTION		260 Lines
COLOR CONTAMINATION		16 IRE
WHITE BALANCE		7 IRE
SIGNAL-TO-NOISE RATIOS Red-Field Chroma, AM Luminance (50 IRE ref.)		43.0 dB 36.8 dB
MINIMAL FOCAL DISTANCE		3 Feet
		(1/16 inch with macro)
LENS APERTURE	f1.2	Confirmed
ZOOM RATIO	8:1	Confirmed
FOCAL LENGTH	9mm to 54mm	Confirmed
AUDIO: CAN	MERA SECTION	
MAXIMUM OUTPUT, MICROPHONE		.4 Volts
EXTERNAL MIC SENSITIVITY		1.5 mV
SIGNAL-TO-NOISE RATIO		40 dB
COMBINED F	PERFORMANCE	
HORIZONTAL RESOLUTION VIDEO SIGNAL-TO-NOISE		230 Lines
Red-Field Chroma, AM Luminance (50 IRE ref.)		44.0 dB 41.0 dB
ADDITIO	ONAL DATA	
POWER REQUIREMENTS	14 Watts	11 Watts
CABLE LENGTH (VHF type)		6 Feet, 11 Inches
WEIGHT (Including battery)	71/10 Pounds	8½ Pounds
DIMENSIONS (HxWxD, in inches)		7%x9%x14%
CII COLORED DE LE COLORED DE LA COLORED DE L		



#### Feature-packed: VHS VCR from Magnavox

#### MAGNAVOX

Videocassette Recorder Model VR8560GY01

Finally, someone has come up with a VHS VCR that offers every state-of-theart feature anybody might want. Want a cable-ready tuner in your VCR? This Magnavox recorder has it. Has stereo sound or bilingual programming on broadcast TV begun in your area? No problem! The Magnavox VCR has a built-in MTS decoder. Want high quality sound? The audio section of the VCR offers VHS Hi-Fi, that incredibly high quality stereo audio fidelity that's second only to digital recordings. You can record FM simulcasts, too, by connecting the audio outputs of your stereo FM tuner or receiver to the external audio inputs on this VCR and throwing the appropriate switch.

This VCR has a brand new feature which I haven't seen in a VCR before but which I've encountered in testing audiotape recorders. Called auto index search, this function performs a sequential automatic index search, in forward or reverse, going from fast-forward to on-screen search for a few seconds. It's then followed by a few seconds of play at the beginning of each recoded program on a given tape. If left to proceed on its own, the feature will "audition" the beginning of each program on a tape. If you like what you see, you can press play to see the entire given program before the automatic index search goes on to the start of the next program. At the end of the search or, for that matter, whenever a tape reaches its end point, the tape will rewind automatically.

This Magnavox VCR is relatively easy to use, considering the great number of features it incorporates, and its front panel layout is a masterpiece of good human engineering. Of course, such well-established features as search, high-speed playback, freeze-frame, frame-advance and

slow-motion viewing are all included, as is one-touch recording (up to four hours' worth, in 30-minute increments). A new feature added to the one-touch recording is the ability to set the starting time for one-touch recording over the following 24-hour period. The timer allows unattended recording of up to eight events over a three-week period.

One aspect of the control layout of this Magnavox VCR that impressed me most favorably is its tilt-down panel which contains all of the tape-transport touch buttons, clock and timer recording setup buttons, audio recording controls, speed selection switch and the one-touch recording button. Most VCRs have some or all of these controls behind a swing down door panel, and I've found it necessary to stoop down or get down on my knees to find and read the appropriate control markings. Not so with this marvelous Magnavox layout. When you press a button marked "door," the panel opens up and controls are oriented on a sloping panel, making them highly visible and accessible to a person of normal height when the VCR is mounted on a shelf well below eye level (as it usually is).

With this panel closed, the VCR's front looks a lot less intimidating than it otherwise might. All you see is a comprehensive fluorescent display at the upper right, the front-loading cassette door at the left, the power and eject buttons and the TV-channel selector buttons. You can also see dual-channel audio level meters, indicator lights to tell you if a given TV station is broadcasting in stereo, SAP, or both, and a four-position audio selector switch for selecting the type of audio recording you want (audio-only, simulcast, TV audio or external audio). The level meters serve a purpose besides helping you set proper audio recording levels when you use the Hi-Fi recording mode. Sometimes, VHS Hi-Fi tapes recorded on another VCR may not track

#### SPECIFICATION CHART

Manufacturer: MAGNAVOX Product: VIDEOCASSETTE RECORDER
Model No.: VR8560GY01 Serial No.: 37235322

VR MEASURED

SPECIFICATION	MFR'S LISTING	OR COMMENTS
VIDEO	SECTION	
VIDEO OUTPUT		1.0 Volt (p-p)
MAXIMUM RECORD/PLAY TIME		8 Hours
FREQUENCY RESPONSE (Video output) SP Playback LP Playback EP Playback		-6.1 dB @ 2.0 MHz -8.9 dB @ 2.0 MHz -7.4 dB @ 2.0 MHz
FREQUENCY RESPONSE (TV output) SP Playback LP Playback EP Playback		-6.0 dB @ 2.0 MHz -8.9 dB @ 2.0 MHz -7.4 dB @ 2.0 MHz
SIGNAL-TO-NOISE RATIOS Red Field Chroma (Video output) SP (AM/PM) LP (AM/PM) EP (AM/PM) Red Field Chroma (TV output)		44.1/39.9 dB 41.4/37.1 dB 38.9/36.9 dB
SP (AM/PM) LP (AM/PM) EP (AM/PM)		43.9/39.5 dB 41.3/36.8 dB 39.4/36.6 dB
Luminance (Video output) SP (100/50/10 IRE) LP (100/50/10 IRE) EP (100/50/10 IRE) Luminance (TV output) SP (100/50/10 IRE) LP (100/50/10 IRE) EP (100/50/10 IRE)		44.5/46.3/47.3 dB 41.0/42.7/43.8 dB 38.4/40.3/41.5 dB 40.7/42.9/44.3 dB 39.0/41.0/41.9 dB 36.7/38.9/40.4 dB

perfectly. The picture will play back satisfactorily, but you may hear some noise in the audio channels. When that occurs, another switch on the panel allows you to alter the function of the level meter so that it now serves as an indicator for best audio head tracking. Adjusting a nearby tracking control will clear up any audio problems. As you can see, the designers of this Magnavox VCR have thought of everything!

The main display area provides you with a wealth of information about the status of the VCR. Aside from the time, tape counter and TV channel indications, this elaborate display window tells how much time remains on the tape being played (or recorded); the tape speed in use; any programming data during setup of timer recording, memory and index functions (when operated); action of tape transport; whether or not a cassette has been inserted; and much, much more. Once you familiarize yourself with this display, it's pretty hard to make a mistake in setting up this VCR for unattended recording or, for that matter, in using it for any of its many other functions.

#### **Frequency Response**

Video frequency response was slightly better than average at the fastest speed (SP), when measured directly from the video output jack and when measured via the demodulated TV output. The readings shown in the specification chart were taken with the sharpness control set to its midpoint, but you can make the picture a

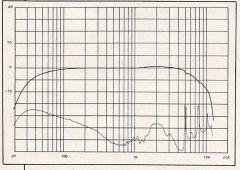


Fig. 1. MTS Frequency response (red) and stereo separation.

bit sharper by using a higher setting. Conversely, you can soften the picture (decrease detail) and reduce background noise somewhat if you have a picture that suffers from snow. As always, it's a case of compromising between sharpest picture and least bothersome noise in the picture. At the slower LP and EP speeds, response was about average. Unusually, results were actually a bit better at EP than at the intermediate LP speed. In my opinion, the only reason for incorporating the LP speed in a VHS VCR these days is so people who've made tapes at that speed on other machines can play them back.

Stairstep linearity tests check the ability of the VCR to accurately record and re-

produce shades of gray from black to white. For a VCR having perfect linearity, all of the steps in the test signal would be of uniform height. In the case of this Magnavox VCR, deviation of the last step in the series was as high as 20% using the LP mode and measuring from the TV demodulated output. Linearity was marginally better when I used the video output connection, compared with the deviation CBS observed via the TV outputs,

and this was true at all operating speeds. Though probably not noticeable when color tapes are played, this amount of deviation could affect the picture quality of black-and-white material.

The sin² pulse and bar test signals are used to measure relative color-to-brightness signal delays and gain. The signal consists of a square wave plus fast, steep, pulse signals. Results of this test for the Magnavox VCR were excellent at all

SPECIFICATION CHART	
SPECIFICATION	VR MEASURED MFR'S LISTING OR COMMENTS
AUDIO SECTION	
OUTPUT LEVEL FOR REFERENCED INP Conventional (SP/LP/EP) VHS Hi-Fi (SP/LP/EP)	JT .33/.34/.38 Volts 1.7/1.7/1.7 Volts
THD AT REFERENCED OUTPUT Conventional (SP/LP/EP) VHS Hi-Fi (SP/LP/EP)	2.4/2.7/2.7% 3.0/3.0/3.0%
WEIGHTED PEAK FLUTTER (DIN) Conventional (SP Avg/Peak) (LP Avg/Peak) (EP Avg/Peak) VHS Hi-Fi (SP Avg/Peak) (LP Avg/Peak) (EP Avg/Peak)	.07/.09% WRMS .12/.15% WRMS .14/.16% WRMS .0045/.0060% WRMS .0035/.0050% WRMS .0028/.0040% WRMS
FREQUENCY RESPONSE, RECORD/PLA Conventional (SP) (LP) (EP) VHS Hi-Fi (All speeds)	54 Hz to 4.8 kHz 54 Hz to 4.0 kHz 58 Hz to 4.7 kHz 20 Hz to 20 kHz
SIGNAL-TO-NOISE RATIO, PLAYBACK ( Conventional (SP)	59.1 dB
SIGNAL-TO-NOISE, RECORD/PLAY Conventional (SP/LP/EP) VHS Hi-Fi (SP/LP/EP)	43.4/42.9/42.3 dB 74.9/75.2/74.3 dB
HARMONIC DISTORTION AT -10 dB (SF Conventional 100 Hz 1 kHz VHS Hi-Fi 100 Hz 1 kHz 5 kHz	1.1/1.2/1.4% 1.1/1.4/1.4% 1.3/1.3/1.3% .6/.6/.6% 1.4/1.4/1.4%
MTS SECTION	
SIGNAL-TO-NOISE re 1,000 uV, A-Weigh Stereo (left/right) SAP Mono	63.8/64.3 dB 61.4 dB 46.4 dB
TOTAL HARMONIC DISTORTION AT 1 k Stereo (left/right) SAP Mono	Hz, -10 dB .8/.8% .4% .7%
FREQUENCY RESPONSE AT 100% MOD Stereo (both channels) SAP Mono	ULATION 50 Hz to 10.0 kHz 30 Hz to 2.0 kHz 40 Hz to 12.0 kHz
ADDITIONA	L DATA
POWER REQUIREMENTS FAST REWIND TIME (T-120 tape) FAST FORWARD TIME (T-120 tape) DIMENSIONS (HxWxD, in inches)	27.3 Watts 4 Min. 52 Sec. 4 Min. 48 Sec. 4½×17½×15½
WEIGHT SUGGESTED RETAIL PRICE	17% Pounds \$1,199
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three operating speeds and were substantially the same measured at both outputs.

Color purity, or accuracy, was nearly perfect at all three tape speeds and was substantially the same whether measured from the video output jack or from the TV demodulated output. The vectorscope displays indicated a very slight degree of under-saturation, but I couldn't detect this slight deviation from perfect color reproduction when I compared a live broadcast with a recording of the same material that I made using this sample VCR.

Video signal-to-noise ratio with respect to red-field chroma (color) was a bit better than average at SP (especially when measured directly at the video output jack) and was just about average at the other operating speeds. As always, our advice is to record important programs that you intend to keep (and that require best possible definition and lowest background noise) at SP and, if possible, connect the VCR to a TV set or video monitor that has a direct video input jack instead of one that only has antenna terminals.

# **Audio Measurements**

A comparison of wow-and-flutter figures obtained using conventional VCR recording and VHS Hi-Fi also points up the importance of Hi-Fi recording. As for signal-to-noise ratios, the improvement when I switched from conventional to Hi-Fi amounted to 31.5 dB at SP and an even more substantial 32 or more dB at LP and EP.

To understand the advantages of VHS Hi-Fi, examine the frequency response measurements. At SP the conventional, or linear, audio recording method vielded a response that extended only from 54 Hz to 4.8 kHz-actually very poor even for conventional VCR audio. At slower speeds, response was a bit poorer. But even at those slow speeds (as well as at SP) the VHS Hi-Fi system yielded excellent, perfectly flat response all the way from 20 Hz to 20,000 Hz.

Distortion was the only performance specification that did not seem to be much better in the Hi-Fi mode than in the conventional audio mode. This was rather surprising, since VHS Hi-Fi is supposed to yield distortion figures that are at least an order of magnitude better than those obtained with longitudinal audio recording.

# **Stereo Decoding**

The MTS stereo decoder section of this VCR was measured the same way we measure such circuits in late-model TV monitor/receivers. The decoder circuitry is part of the built-in TV tuner section of this product, and as such has little or nothing to do with the product's recording and playback capabilities.

Signal-to-noise ratio in the stereo decoding mode, with a fairly strong (1000



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microvolt) input signal at the antenna terminal of the VCR, ranged from a very satisfactory 63.8 dB to 64.3 dB (depending upon the channel measured). Harmonic distortion was also acceptably low. While frequency response at either left or right channel output and at full modulation was somewhat disappointing, it was much better at -10 dB modulation levels. Stereo separation (Fig. 1) was quite satisfactory, ranging from around 25 dB to 30 dB at mid-frequencies, depending upon modulation levels and upon which stereo channel was being measured.

The frequency response of the SAP audio channel was somewhat disappointing. While this channel is not expected to have as good response as the stereo channels, it should be relatively flat in response at least out to 10 kHz. Such was not the case here. For ordinary mono reception, audio frequency response was once again excellent, extending out to 12 kHz, just short of the 15 kHz limits of the broadcast system itself.

# Summary

As I implied earlier, Magnavox has incorporated just about every feature I could think of in this VCR and then came up with a few that no one else—to my knowledge—has thought of. If you are in the habit of recording several short programs at EP on a single tape, you'll especially like the auto index feature. This is particularly true if, like so many of us, you forget to write down what's on those tapes. Having a system that speeds you from one program to the next and then lets you see what's at the beginning of each is a real boon to the less methodical video recording buff.

There's one added benefit of owning this VCR which Magnavox fails to mention in its owner's manual: If you're in an area that boasts one or more stereo TV broadcast stations (and that means just about anywhere in the US by now), you've probably been thinking about tossing out your old (but still perfectly adequate) color TV set so that you can replace it with one that has built-in stereo decoding circuitry. Well, before you toss it or give it away, consider this: You can use the TV tuner/decoder that's built right into the Magnavox VCR as your new program source and it will provide you with the stereo sound (or the SAP program) you thought you would have to buy a new TV set to obtain.

Add to that hidden feature all of the other convenience features and the excellent layout of this Magnavox recorder, and its seemingly high retail price doesn't seem all that out of line after all. The Magnavox VR8560GY01 is as "total" a video recorder as one can get right now. If you can't remember that outrageously long model number, just ask for the Magnavox VCR that does it all!

—Len Feldman

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### MAGNAVOX

Videocassette Recorder Model VR8560GY \$1,199

Built-in MTS decoder, Hi-Fi stereo and four video heads put



this portable VHS machine about as high up on the shelf as they get. Features include a 34function wireless remote, 169channel, cable-ready tuning, a 21-day, eight-event recording capability. Equipped with special effects including freezeframe, scan and slow motion, it records and plays back in all three speeds (SP, LP and EP). Magnavox, Interstate 40 and Straw Plains Pike, P.O. Box 6950. Knoxville, TN 37914 (615) 521-4316

# **OLYMPUS** Camcorder Model VX-402

One-piece moviemaker. No assistant cameraperson is needed with this full-size VHS camcorder. Capable of recording up to 120 minutes on a single tape and with battery charge, this camcorder has many of the current features prevalent on sophisticated stand-alone vid-



eocameras, including auto focus, auto white balance and a 6x power-zoom lens.

Manual exposure control allows you to adjust the brightness for fade in/out or other effects. A 1/2-inch Newcosvicon pickup tube is the image sensor, providing a low-light sensitivity of 10 lux, according to the company. Recording and playback from all video sources through the camcorder itself is possible with the use of an adapter. Weight is 51/10 pounds. The 1/2-inch electronic viewfinder monitors details such as battery power level, light level and date reference.

Olympus, Crossways Park, Woodbury, NY 11797 (516) 364-3000

Monitor/Receiver Model PC202 \$599,95

No-nonsense stereo TV with all the latest features at a reasonable price is what this 19inch (diagonally measured) set offers. A built-in MTS/SAP decoder enables you to receive stereo and second language programming. A full-range, two-speaker system is driven by a built-in stereo amplifier.

The set is equipped with a cable-ready tuner, capable of receiving 112 channels. All TV functions are accessible via the 17-button infrared wireless remote control. Picture resolution is said by the company to be 320 lines for broadcast TV and 330 lines for video input. Video and audio input jacks let you build your home entertainment system around the set. Di-(HxWxD, in inches). The set is housed in a charcoal gray cabi-

Fisher, 21314 Lassen St. Chatsworth, CA 91311 (818) 998-7322

Coming next



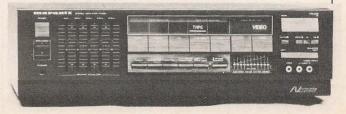
### MARANTZ.

Audio/Video Amplifier Model PM551 \$399.95

Designed to satiate audioand videophiles' respective wills to power, this amplifier/controller delivers 100 watts-perchannel continuous power at 4 or 8 ohms. According to the company, the frequency response is 20 Hz to 20 kHz, with no more than .05% total harmonic distortion. Multiple input capabilities permit hookup of tuners, phonos, CDs, TVs,

VCRs and tape players, allowing this component to serve as the control center for your entire A/V system. Sound injection, a special feature, allows any selected source to be heard on VCR playback.

Features include a five-band graphic equalizer, wireless remote control and a spatial stereo image enhancement device for simulated stereo sound. Marantz, 20525 Nordhoff St., Chatsworth, CA 91311 (818) 998-9333





### IVC

## Videocassette Recorder Model HR-S200U

Taking the Hi-Fi road. This two-piece system couples a stereo Hi-Fi VHS recorder with an MTS compatible tuner/timer for a marriage of portability and high tech. The tuner receives and decodes MTS and SAP broadcasts, provides cable-ready access to 181 channels and can record eight events over a two-week period.

The recorder, which slides

neatly out of its resting place next to the tuner for on-the-go recording, is a four-head model capable of recording in Hi-Fi stereo and playing back in all three speeds (SP, LP and EP). The four video heads provide for freeze-frame and scan functions. Other features include automatic backspace editing and infrared wireless remote control.

JVC, 41 Slater Drive, Elmwood Park, NJ 07407 (201) 794-3900

### RCA

### Videocamera Model CLC025

This camera utilizes a ½-inch Saticon pickup tube providing a low-light sensitivity of 7 lux (according to company) and still weighs in at a feathery 2½ pounds. An infrared auto focusing system gets the picture clear and the electronic view-finder is equipped with an eye-



glass compensation device which allows eyeglass wearers to shed their spectacles while shooting. The high-speed f1.2 lens includes a 6:1 power-zoom feature. Built-in circuitry continuously adjusts white balance and may be switched off for special lighting effects. Other features include a built-in microphone and microphone jack, a built-in tripod mount fitting and a special circuit that automatically shuts the iris to protect the pickup tube while the camera is in the standby mode.

RCA, 600 Sherman Drive, Indianapolis, IN 46201 (317) 267-6613

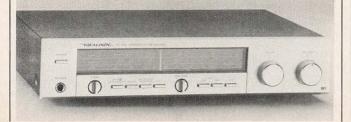
### RADIO SHACK

# Stereo TV Receiver Model TV-100 \$139.95

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ceives both VHF and UHF broadcasts. An SAP switch for receiving second language broadcasts is included, as well as a built-in stereo synthesizer that simulates stereo sound from a mono source. Dimensions are 2<sup>1</sup>½x8½ (HxWxD, in inches).

Radio Shack, 1700 One Tandy Center, Fort Worth, TX 76102 (817) 390-3300



### INEL

# Cable/VCR Programmer Model "CableMaster" \$139.90

The solution to the "cable-converter dilemma"—that is, not being able to record programs from more than one cable channel source on your VCR while you are away from home. Until now, there was no way of automatically switching the cable converter to a different station for away-from-home taping.

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(617) 339-7155



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### Satellite Receiver Model KSR-1000 \$1,170

This C-band, block downconverter is capable of receiving all types of stereo transmissions. An infrared wireless remote control will provide access not only to the receiver, but also to Kenwood's other satellite components. Positional data for up to 18 satellites may be stored in its memory. Kenwood, 3250 Wilshire Blvd., Los Angeles, CA 90010 (213) 384-7979

### HITACHI

### Videocassette Recorder Model VT87A \$1,095

Time is on your side with the instant recording timer and onscreen programming of this VCR. This top-of-the-line model is a five-head VHS machine with Hi-Fi recording and playback capability.

The tuner receives 107 cable-

ready channels and can be set to record eight programs over a year. Scan and freeze-frame are included. The VCR records and plays back in all three speeds (SP, LP and EP). A 31-function wireless remote provides access to all functions.

Hitachi, 401 W. Artesia Blvd., Compton, CA 90220 (213) 537-8383



# ON THE DRAWING BOARDS

I EIGHT THE WHOLE THING: Companies bringing out 8mm camcorders include Sanyo, whose auto-focus model should be in stores November, and Elmo, who will offer auto-focusing 8mm camcorder in early '86. Nothing definite from NEC, but sources indicate strong possibility of 8mm product (most likely camcorder). Guesswork puts Sony's auto-focus model in stores this fall.

**SMALLER VHS-C: JVC** adamant about shunning 8mm, plans smaller VHS-C camcorder "within a year." Company considering possibility of adding EP mode for recording time of up to one hour on 20-minute tape, if picture quality can be preserved.

PLACING BETAS: Pioneer Video will supplement their VCR line with two Super-Beta VCRs later this fall. No word yet on when Pioneer Electronics' 8mm VCR will be in stores. Korean Daewoo will offer MTS built-in Hi-Fi VHS machine early '86. Audio company Harman Kardon still tight-lipped about what their video product will be, planning a June '86 entry....Another audio company, Marantz, which recently offered VHS machine, has no immediate plans for 8mm. If a deck is offered it will be "at least a year away"....Beta Co. Aiwa has no current plans for VHS.

—Louis Mulkern



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TRPE & DISC

# TV greats: Ralph, 'Jewel,' Jones



'I brive a dus': Gleason transports us back to early Honeymooners years.

# Vintage TV

# THE HONEYMOONERS (1985) \* \* \* \*

With Jackie Gleason, Art Carney, Audrey Meadows, Joyce Randolph. Directed by Frank Satenstein. (MPI cassette, 55 min. each, B&W, \$29.95 each)

### By Donna McCrohan

The Royal Association for the Longevity and Preservation of The Honeymooners, or RALPH, is calling these segments "Tut-an-Kramden," comparing the release of "lost" episodes ot the discovery of King Tut's tomb. Indeed, it's nothing short of phenomenal to find them emerging from Jackie Gleason's private vault, having been consigned to air-conditioned darkness there more than 30 years ago after their only live airing. These slices of Honeymooners life are not to be confused with the 39 long-syndicated halfhour shows shot during the '55-'56 season though the cast-Gleason, Meadows, Carney and Randolph-is the same. Rather, they pre-date the series, having been made as sketches ranging in length from a few minutes to nearly an hour presented as part of the early '50s The Jackie Gleason Show.

Showtime, the cable-TV service, has first dibs on the telecasting of these "lost" episodes, while MPI releases them

on cassette. Next year, broadcast stations will get to show these episodes in syndication. For this, the treasured *Honeymooners* footage is being re-edited to make up half-hour shows. Initially, however, release of the cassettes may not mirror the order in which the episodes are shown on TV. In addition, MPI will release 21 episodes not available on Showtime. For the TV archivist, this in itself should more than justify purchase of the series. As artifacts, they're unique. Even the boxes they come in will one day be collectibles.

To some, these tapes will look dated, having been shot on a few sparse stage sets in a live-audience theater by cameras almost too heavy to move. Yet they are exceptionally clean and clear, despite their age and origin.

As moments in the lives of Ralph and Alice and Ed and Trixie, they're indispensable, like it or not. Some fans who have memorized every word and reference in the "Classic 39" won't like it—if only because some Kramden trivia is contradicted, and so much new trivia including the Kramden family tree will need to be mastered. Nor can fans fail to notice that, while *The Honeymooners* went on to become one of the finest things that ever happened to TV cast chemistry, principal character development in some early sketches is weak.

Most fans will like the "lost" episodes, finding them eye-opening and, better yet, spilling over with laughs entirely equal to

anything in the "39." Among the highlights: a visit to Fred's Landing in "Vacation/Fred's Landing," Ralph playing pool with Alice in "Kramden vs. Norton," Norton as the lemon machine in "Teamwork Beat the Clock," and most of "This Is Your Life!" and "Letter to the Boss." Fans can also discover early Honeymooners catch phrases—"You are a mental case," for instance—that were dropped by the time the "39" were made.

Non-fans who have never enjoyed *The Honeymooners* may gain new insights but can hardly be expected to embrace the Kramdens now if they never did before. The Kramdens and Nortons are an acquired taste. If you think of them as your friends and you've always wanted to see more of them—then dust off your Raccoon hat and celebrate.

(See interview with Jackie Gleason on p. 128.)

# THE JEWEL IN THE CROWN (1983) $\star$ $\star$ $\star$ $\star$

With Peggy Ashcroft, Tim Pigott-Smith, Charles Dance, others. Directed by Christopher Morahan and Jim O'Brien. (Simon & Schuster cassettes [5], approx. 750 min., \$399.95)

### **By Clive Barnes**

The mini-series—or, perhaps in the case of Granada Television's mammoth and magnificent *The Jewel in the Crown*, we should call it a maxi-series—has, in effect, become a specific art form over the years. In terms of narrative sweep, these huge wedges of video time have epic possibilities that are far removed from the ordinary movie. Although several countries have developed some notably impressive made-for-TV series, it's the British who, from *The Forsythe Saga* on,

### **ABOUT THESE REVIEWS**

To ensure that our critics' experience reviewing videocassettes and discs parallels that of home viewers, all VR critics review programs in their homes over a period of weeks. Programs are reviewed in all formats available at presstime. When other formats are scheduled to become available after presstime, this is indicated at the end of reviews. Unless otherwise indicated, all programs reviewed are supplied by the manufacturers; all tapes are SP or Beta II; all LV discs are EP; all programs are in

color. indicates closed-captions for the hearing-impaired; SS, Surround-Sound.

RATINGS

\*\*\*\*OUTSTANDING

\*\*\*GOOD

\*\*AVERAGE

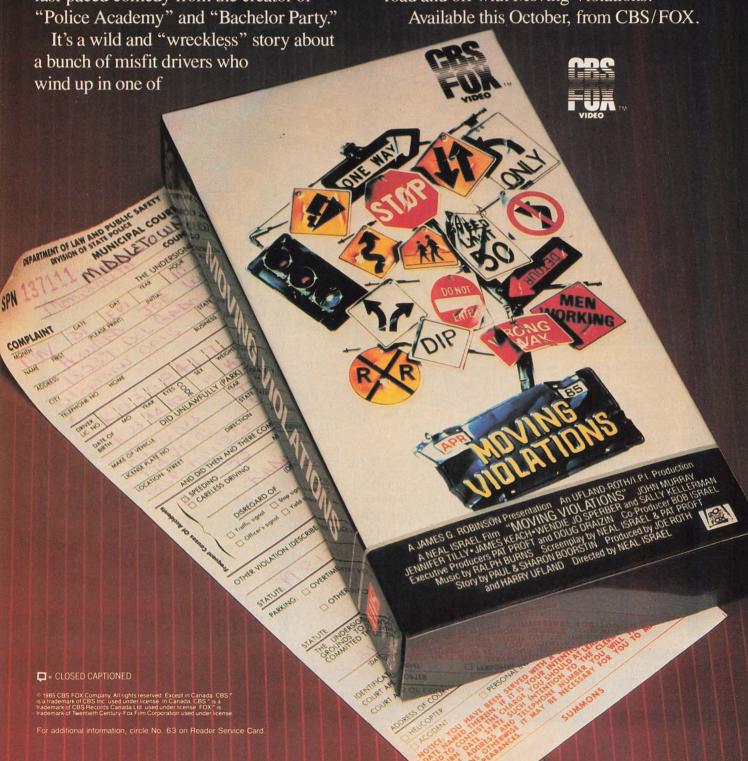
\*BELOW

AVERAGE

# This movie is your ticket to laughs!

Beautiful Sally Kellerman, hilarious John Murray (brother of superstar Bill Murray), Clara "Where's the Beef" Peller and always stylish Fred Willard star in this zany, fast-paced comedy from the creator of "Police Academy" and "Bachelor Party."

the most off-beat traffic schools in America! A school where driver education includes careening car chases and non-stop hilarity! It's zany, side-splitting fun on the road and off with Moving Violations!





have made this grand form of video peculiarly their own.

Now comes *the* state-of-the-art epic from Britain, based on Paul Scott's tetralogy, *The Raj Quartet. The Jewel in the Crown's* 14 episodes are being released as a five-cassette set (and perhaps later as individual cassettes containing two or three episodes each.)



Ample glitterings in the Crown.

The Jewel takes as its backcloth the British rule in India, or rather the end of the British rule in India, starting in 1942 and ending in 1947 as India gains its independence. But both the past of India and the British in India are inextricably woven into the web of Scott's story, coloring all the twisted, tortuous actions of the drama's principal players, British and Indian.

The direction by Christopher Morahan and Jim O'Brien is a precise measurement of the story's leisurely pace and scope—for it's the marvel of the series that it unfolds as slowly, and as intimately, as a novel. The outstanding characters of this rambling narrative are the bitter police superintendant, Ronald Merrick, wonderfully played with lip-curling relish by Tim Pigott-Smith, and Art Malik as Hari Kumar, the English-educated Indian whose anguish symbolizes India's plight. But everywhere you look in this gorgeous tapestry of a picture you will find tiny jewels of performance glittering in their own particular setting.

This is a memorial to a time and a place. It was wonderful in its weekly doses on TV. But what is it like for the more concentrated home consumption of the videocassette? Few people, I think, will rush to view the complete series in one fell swoop, and indeed it is a work to be savored gently rather than simply guzzled.

But just as some books can be termed a "good read" so *The Jewel in the Crown* is a "good look," and, thanks to its literate script, indeed a "good listen." And the advantage of it on cassette is that

the various episodes—such as Merrick telling of his childhood—can be returned to and enjoyed out of context.

# THE BEST OF SPIKE JONES VOL. 1: THE CRAZIEST VIDEO ON EARTH (1984) $\star$ $\star$ $\star$ $\star$

With Spike Jones and his City Slickers, Billy Barty. No director credited. (Best of Spike Jones cassette, B&W, 51 min., \$42.45)

# **By Steve Simels**

Spike Jones, the only bandleader ever to keep time with a .32 caliber pistol, was the preeminent dadaist musical nose-thumber of the 20th century. Best remembered for a string of bestselling parody audio records including *Cocktails for Two* and (my personal favorite) *Dinner Music for People Who Aren't Very Hungry*, Jones led a virtuoso ensemble of musician/clowns who played such unorthodox instruments as tuned cowbells, tree branches (that's right, tree branches) and the ever popular latrinophone (a toilet seat strung with catgut).

For Jones, no musical cow was too sacred, no effect too outrageous. As such he was a natural for early TV (network shows from 1952 and 1954), whence this long-overdue Jones video derives. Very little of it is dated, and most of the bits remain hysterically funny and tasteless (often at the same time, as in "It's Tough to be a Girl Musician," a 20-minute drag number that makes Milton Berle look a piker). The highpoint (a relative term)



Spike: Loony-tuner.

here is a sublime sendup of Liberace doing "I'm in the Mood for Love," (courtesy of famous Hollywood midget Billy Barty), but there's also a Spike Jones hits medley that includes "Chloe," perhaps the most terminally strange thing Jones ever did. Somewhere, "Weird" Al Yankovic must be gnashing his teeth in envy. The old kinescopes, by the way, look surprisingly good.

(Available only by mail order from The Best of Spike Jones, 8033 Sunset Blvd., Los Angeles, CA 90046.) (Cont.)



For additional information, circle No. 64 on Reader Service Card.



# Jocumentai

# THE GUINNESS BOOK OF WORLD **RECORDS** (1985) ★ ★

With David Frost. Directed by William Cayton. (VidAmerica cassette, B&W and color, approx. 30 min., \$39.95)

Here's one of the sillier cultural artifacts since, say, Book of Lists toilet paper. A combination of archival footage and segments from the David Frosthosted TV series, this Guinness' "greatest hits" tape is a relatively pointless affair, but it might be just the thing to watch before a game of Trivial Pursuit. Featuring sports figures (Billie Jean King, Roger Bannister), disasters (the Hindenberg, David Frost's attempts at humor), historically important people (Thomas Edison, Neil Armstrong) and oddities (prancing ibexes, Mark Gottleib and his underwater violin), the program unfolds as an almost dizzying succession of unrelated, though oddly fascinating, images. Face it, where else can one view a 70-year-old daredevil diving 40 feet into 12 inches of water? Your move, statistics fans.

# VICTIMS FIGHT BACK (1985)★★★

Narrated by Lawrence Pressman. Produced by Michael Scott, Annie Azzariti. (Active cassette, 55 min., \$39.95)

# **By Barry Jacobs**

Luridly packaged with a picture of a smoking gun beneath the words "Getting Even...," I expected the worst kind of sensationalist jingoism from Victims Fight Back. Instead, this sensitive, extremely well produced documentary, originally shown on HBO, depicts how murder, incest and other serious crimes shattered the lives of several families. The program treats each of their stories with the manner of a bedside pastor-mature, not maudlin, concerned, not cloying, dryeyed but with lots of heart.

The means of fighting back that the victims employ-from psychological catharsis to political lobbying-are presented here as suggestions for getting past the pain rather than for getting even. The program should provide solace for anyone who's been mugged and can still hear the approaching footsteps. Docked one star for "Death Wish" packaging.

# THE AUDUBON SOCIETY'S VIDEO GUIDE TO THE BIRDS OF NORTH AMERICA: I (1985) ★ ★ ★

Narrated by Michael Godfrey, Directed by John Farrand. (Mastervision cassette, 96 min., \$74.95)

# By C.P. Crow

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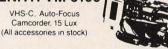
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Roger Tory Peterson says in introductory remarks to this guide. "They reflect the life forces so critically, and if they can't survive, in the long run we might not survive." This fact no doubt explains not only man's fascination with birds but also the phenomenal success, over the years, of all the various bird guides in print. Now there's a video companion to these guides, and it is a worthy addition to our store of ornithological information.

"This video guide is the first home reference to combine photography of the birds with their sounds," says Michael Godfrey, the writer and narrator of the tape. "It is a revolutionary adjunct to the printed field guides. With videographics to highlight bird behavior and field marks, this guide uses today's technology to bring us closer to nature."



Big bird: Audubon heron.

The first of four planned videocassettes that will identify all bird species reliably breeding in North America, this guide covers six major groups—or, to be more biologically precise, orders—of birds: the loons, the grebes; the pelicans and related birds; swans, geese and ducks; vultures, hawks and falcons; and chickenlike birds such as grouse and quail. These six orders take in 116 North American species—a lot of birds to keep track of, so there's instruction telling you how to key the number of a tape counter to the number of the bird you might want to look up.

As each bird is introduced on the tape, you see its picture, in color, accompanied by the bird's call. The guide gives the bird's common and scientific names, its range-breeding, wintering and yearround habitat-and its behavioral characteristics. Paintings (John James Audubon's) and still photographs enable the viewer to see coloration and field marks clearly, and there's also excellent motion footage of some of the birds, including a sequence of the complex, balletic courtship ritual of the Western grebe and a dramatic, not-for-the-squeamish sequence of a peregrine falcon-a bird known to travel at two hundred miles an hour-killing a pheasant in midair.

(Also scheduled to be released on LV disc.)

C.P. Crow is a writer and editor at The New Yorker.

# Kid Vid

# THE DIRKHAM DETECTIVE AGENCY (1982) \* \* \* \*

With Sally Kellerman, others. Directed by Stuart Margolin. (Scholastic/Lorimar cassette, 46 min., \$39.95)

# By Elizabeth Crow

The Dirkham Detective Agency is a charming teleplay about three 11-year-old pals who specialize in finding lost pets. Demographically, the trio can't be faulted: David Dirkham, the leader of the pack, is a shiny-haired preppie; his sidekicks, Theodora and Jake, are an articulate, curly-haired little girl and a trench-coated, outspoken black hipster. The three have a pressing problem: They believe that they're ready for cases more substantial than missing kittens and parakeets. In order to professionalize their operation, they want to buy a \$109.95 answering machine.

Their break comes when their adult friend and mentor, played by Sally Kellerman, learns that two prize poodles are missing from the vet's boarding kennel. She convinces the vet that Dirkham and company are reputable, and that they might be willing to take on the case for \$109.95.

At this point, the show hits its stride as a kids' whodunit, with sinister strangers, a tough-acting teenager who just might be the felon, and a tangle of false and telling clues that have to be unraveled by the wil-y detectives. There's humor (a search for a specific hamburger sauce found on one of the missing dogs that leads the kids to every greasy spoon in town), suspense (but not too much) and an exciting chase scene in which the children divert, outwit and ultimately capture their prey.

This is good entertainment by anyone's standard, and for the school-age children who are *The Dirkham Detective Agency*'s logical audience, it's a refreshing change from the dreary violence that's usually served up to them. (Cont.)

Dirkham's chewing gumshoes.





Isaac Stern frets over politics in China.

# Classical

# FROM MAO TO MOZART: ISAAC STERN IN CHINA (1980) $\star$ $\star$ $\star$ $\star$

With Isaac Stern, the Central Philharmonic of Peking. Directed by Murray Lerner. (Karl-Lorimar cassette, 84 min., \$59.95)

# By Jon Pareles

What Isaac Stern did on his 1979 summer vacation was go to China with violin in hand, with pianist David Golub and film crew in tow. Invited by the Chinese government, he performed Mozart and Beethoven and rehearsed and coached Chinese musicians. Like any other tourist, he also gawked at China's people, scenery and culture. In a way, From Mao to Mozart is a PBS portmanteau—travelogue plus "Great Performances" material plus master classes plus a little foreign policy. In a country reinventing itself, even choosing to play Mozart is a political act.

The most dramatic moment in the program is its least scenic one: Tan Shuzen, the deputy director of the Shanghai Conservatory, describes his 14 months of house imprisonment in a lightless cellar by the Red Guards for his "reactionary" tendencies-making violins and teaching Beethoven. When he later returned to the conservatory, where some students now take violin and cello lessons while others learn er-hu (chinese violin) and pipa (lute), it serves for us as a symbol of China's reopening to the West. "The Party and the government have the intention to modernize our country in every aspect,' Shuzen says. "And music is no exception."

As one might expect, East-meets-West makes for fascinating juxtapositions throughout the tape. When Stern gets to China, he's greeted by a symphony-size orchestra of traditional Chinese instruments playing "Oh, Susannah." At the

Shanghai Conservatory, the blackboards are imprinted with European five-line staves (as in American music schools), but the board is full of Chinese characters.

China's own performing arts depicted here are nothing short of astonishing. The documentary shows a Peking Opera school, where students sing, speak and act a traditional opera, then turn around and do eye-boggling gymnastics. Stern's one moment of Ugly American smugness is when, watching the display, he says, "But they can't play Mozart."

Ah, but they can. Young Chinese musicians have technical skill to burn; what they don't have is a sense of Western phrasing, as might be expected in a place so far from Vienna's operas and waltzes and divertimentos. Stern—a rotund, benevolent, silver-haired gnome—cheerfully encourages musicians to make every phrase sing, and his advice finds willing, able fingers.

# **Opera**

### MOZART: DON GIOVANNI (1977) \* \* \* \*

With Benjamin Luxon, Stafford Dean, others. Conducted by Bernard Haitink. Directed by Peter Hall. (Video Arts International cassette, 173 min., \$79.95)

### By Allan Kozinn

Peter Hall's production of *Don Giovanni* won a good deal of attention when it was first mounted at Glyndebourne in '77; in fact, an excellent book about it—*The Making of an Opera: Don Giovanni at Glyndebourne*, by John Higgins—was published in '78. The tape itself is first-rate in every respect, not least because the performers and directors tastefully exploit the intimacy and flexibility of the medium without overdoing it and with few departures from the conventions of live, staged performance.

Don Giovanni is particularly wellsuited to the small screen: It's an opera packed with quick exchanges and humorous asides, and these come across all the more eloquently when the singers are shown at close range. This presupposes, of course, that the singers are up to the task dramatically-and the cast here certainly is. Benjamin Luxon portrays the Don as the thoroughly licentious rogue he should be, but in his facial gestures, he adds a sense of easygoing amusement. Stafford Dean is a perfectly downtrodden Leporello, and Elizabeth Gale is a Zerlina who moves effortlessly between seeming innocence and a touch of lustiness. As Donna Elvira, Rachel Yakar strikes a good balance between being victimized and being compassionate. And Leo Goeke seems somewhat less impotent than many another Don Ottavio, while Horiana Branisteanu, as his intended, Donna Anna, still manages to dominate

Vocally, all is well here, although Branisteanu does have a few shrill moments at the very start of the opera. Particularly pleasing, though, are the work's several ensembles. For a few of those, director Dave Heather has superimposed disembodied "singing heads"—both solo and in groups—over the staged scenes, making the interior aspect of these parallel soliloquies clear. The London Philharmonic Orchestra, under Bernard Haitink, supports the singers magnificently, and the sound, though monaural, is superbly captured.

# Rock

### ELTON JOHN—NIGHT AND DAY: THE NIGHTTIME CONCERT (1985) \* \* \* \*

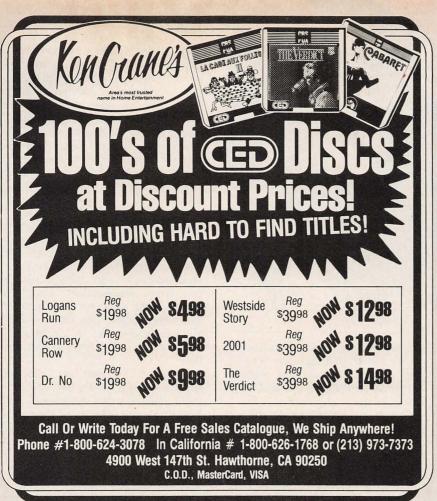
With Elton John. Directed by Mike Mansfield. (Vestron cassette, Hi-Fi stereo, 53 min., \$29.95)

### By Kate Lynch

While I've never been much of an Elton John fan, this tape has gone a long way towards making me one. In fact, it's one of the finest in-concert videos I've ever seen thanks to Elton's electricity as a performer and its impeccable production.

Fans who've long been turning his audio albums platinum know that his songs (for which lyricist Bernie Taupin receives due credit) range from the beautiful to the bawdy, and they also know what those who've only seen Elton in conceptual video clips may not realize: This guy is an *amazing* performer.

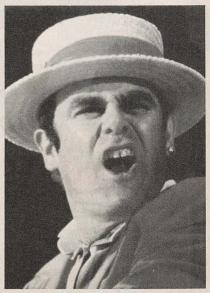
Shot at London's Wembley Stadium during his last world-tour extravaganza, this program finds Elton vamping through his hallmark routines and choosing guaranteed crowd-pleasers from his vast and varied repertoire. The performance begins at dusk with romantic ballads





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MON-THURS 8-8 FRIDAY 9-8 SATURDAY 9such as "Your Song" and "Blue Eyes" and moves through the likes of "Too Low for Zero" to the full-tilt rock of "Saturday Night's Alright for Fighting" and "Crocodile Rock." Finally Elton and Co. cover the Beatles' "Twist and Shout" for their encore, reminding you that it's not his originality that counts; here as always he succeeds as an outstanding singer and stylist and a performance pro.



John: Hooks, looks.

His showmanship is highlighted by the work of a crack production team, whose segues make for a near perfectly paced show. There are plenty of close-ups, an elegant but unpretentious visual style, and the best mix of computer graphics and live action that I've seen in this genre.

# THE CARS: 1984-1985 (1985) $\star \star \star$ With the Cars. Directed by Larry Jordan. (Vestron Music Video cassette, Hi-Fi stereo, 60 min., \$29.95)

The Cars have an odd kind of integrity. They make no bones about the fact that leader and guitarist Ric Ocasek writes some of the most bummed-out lyrics in rock. It's appropriate then that, seen here on stage in Houston in '84, they play and sing with expressions that wouldn't be out of place at a funeral. In fact, Ocasek catches himself smiling at one point and forces his face back into deadpan. The rest of the Cars also just stand there, as TV screens flicker with images of cars and Cars and women while spotlights roam the stage set, which looks like a punked-out space station.

Yet for all the alienation on display, the Cars' crowd seems to think the band is singing happy pop tunes and love songs. As with the Cars on stage, there's not really that much to watch in the videotape. But the band's well-made songs do their stuff despite their lyrical content, hypnotizing and then bopping in a set that repeatedly moves from throbbing drone tunes ("Just a Dream Away,"

"Cruiser") to pop climaxes ("Let's Go," "You Might Think").

The band, having created perfectly proportioned pop songs for its audio records, does its best to reproduce its recordings on stage; in "Just What I Needed," Elliot Easton even reprises his guitar solo note-for-note. Meanwhile director Jordan delivers a workman-like concert shooting, tinctured with video effects now and then-multiple images, bits of computer graphics, a few moments of solarization.

It all adds up to almost a good time. But with the Cars, the concept of fun doesn't really apply. (J.P.)

LAURA BRANIGAN (1985) \* \* With Laura Branigan, Directed by Marty Callner. (Pioneer disc, LV, stereo, 59 min., \$24.95)

# **By David Hajdu**

So she's not the Meat Puppets. (For those who don't know, one of today's more esoteric rock bands.) As musical puppets go though, Laura Branigan's just fine. The Callner-Shapiro Productions puppeteers pull all the right MOR-star strings and, frankly, end up with an enjoyable little show-even if it's obviously mechanical and mindless.

The setting is Reno-like Branigan, almost Vegas. The backing is a HoJo'slounge copy band. The songs, as many people know, are mostly very good Eurosynth stuff with new English lyrics. And Branigan is no more, no less, than a welltrained pleasant-looking girl with a quivery little voice, a good pop sense and great management.



Branigan: Almost Vegas.

There's only one thoroughly provocative and interesting thing on this disc-the video clip for "Self Control" stuck into a program of mostly concert footage. In it, Branigan runs through a Mephisto-style melange of stylized multi-sexual freaks, and it's an extremely nice showcase for her thighs.

Otherwise, this is, overall, good disposable '80s pop. The 10 songs include "Self "Gloria," "Solitaire," "Ti Control,' Amo." (Cont.)



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FAR EAST & FAR OUT (1984) \* \* With the Style Council. Director uncredited. (Media cassette, stereo [Beta Hi-Fi, VHSl, 60 min., \$39.95)

# **By Nelson George**

Paul Weller and Nick Talbot's Style Council plays a Curtis Mayfield-influenced brand of jazzy, neo-r&b that's increasingly trendy in London, New York and, apparently, Tokyo, where this concert was videotaped. Weller, once the heart and mind of the Jam, a band of three referred to as a punk generation Who, has abandoned the clash and bang of rock for music of greater subtlety and, to my mind, emotion.

Unfortunately, as this straightforward, surprisingly unadventurous footage shows, Weller's voice isn't up to the demands of soul music, even if his songwriting and band are. Time and again his lead vocals miss the nuances and, yes, the notes he reaches for. It's as if he's created a portrait with frame and background, but no subject.

# Jazz

BENNY CARTER (1982) \* \* \*
With Joe Kennedy Jr., Kenny Barron,
George Duvivier and Ronnie Bedford.
Directed by Clark Santee, Delia Gravel
Santee. (Sony cassette, Hi-Fi stereo,
57 min., \$29.95)

# By John S. Wilson

Benny Carter chose a program of jazz warhorses for this concert recorded at the Smithsonian Institution in Washington, none of them specifically associated with him except "Honeysuckle Rose"—he wrote a classic arrangement of it for saxophone ensemble in the mid-'30s. But there's no sax ensemble here so even that tune is not directly tied to Carter.

Carter is an unusually suave and polished jazz musician, in typical form on alto saxophone on this set of familiar tunes. He's bright and buoyant at fast tempos, swinging through light, airy runs with occasional slivers of gutty comment and, on his featured piece, "Misty," his sweeping lines are played with feeling but not in a suffocating fashion.

The most interesting member of the group is Joe Kennedy because—although he's arguably the best violinist playing jazz today—he is relatively little known. When he builds a solo on a tune such as "Take the 'A' Train," he plays with a lightness that intensifies to a boiling drive and eventually to a vigorous slashing stomp that suggests Stuff Smith. On "Cottontail" he plays a brilliant pizzicato, and on "Autumn Leaves" he turns to a dark, warm gypsy tone. Kennedy has not made many records and even fewer videocassettes so his performance here is of special value.



Bannerjee (left) accused of rap

# Drama

A PASSAGE TO INDIA (1984) ★ ★ With Judy Davis, Victor Bannerjee, Peggy Ashcroft, James Fox, Alec Guinness. Directed by David Lean. (RCA/Columbia cassette, Hi-Fi stereo, 163 min., \$79.95) □

# By Molly Haskell

David Lean's adaptation of E.M. Forster's great Anglo-Indian novel is, for a great deal of its 2\%-hours running time. an exceptionally fine and civilized movie, almost a great one. In the Indian craze that took America by storm, it had the misfortune to run up against The Jewel and the Crown, the made-for-TV British production that also explored the cultural ripples set off by an interracial sexual encounter. Jewel did what the TV miniseries does best; it pursued a variety of characters over a period of time on an ever expanding canvas. Lean, however, falters at the brink, failing to rise to the climactic moments of dramatic intensity that is a movie's special province—and for which ample material was provided in the Forster novel.

But for two hours or so it's a spellbinder, and gives every promise of being a masterpiece. The arrival of Mrs. Moore (Peggy Ashcroft) and Adela (Judy Davis) in Chandrapore, where the chief magistrate, Ronnie Heaslop, is Mrs. Moore's son and Adela's fiancee; their alienation from the Club where the British give tea parties, perform amateur theatricals and in general seal themselves off from the Indians around them; the awkwardnesses and delights that ensue when Mrs. Moore and Adela venture onto Indian turf. This is the stuff of the highest comedy of manners and Lean gets the most out of it with a brilliant cast.

A shift in emphasis, with (surprisingly) a greater gain than loss, occurs in the transfer to the small screen. Lean (*Lawrence of Arabia* and *Bridge on the River* 



shimmering Passage.

Kwai) is known for his epic sweep, and he wastes no opportunity to show the natural wonders of India. On the large screen, the mountains, vistas and lakes dwarf the humans, but in a purely physical way, never conveying the awesome, mystical sense of destiny that might be called the "Godbole perspective." So when, on the small screen, the spectacle recedes, the characters emerge more vividly and intensely.

The "rape" scene in the Marabar caves is superbly staged, with appropriate ellipsis, confusion and muddle. But then, as the story approaches its sad majestic end, Lean pulls back. Instead of moving in on Aziz and Fielding, whose intense relationship is the centerpiece of the book, we are held at arm's length. A tepid reconciliation replaces, but is no substitute for, Forster's tragic impasse.

Still, for the beauty of the details, the glistening ironies that precede the ending, and for its extraordinary performances, this movie is a home-video must.

(Also scheduled to be released on CED and LV disc.)

# **MISSING IN ACTION 2—** THE BEGINNING (1985) \* \*

With Chuck Norris, Soon Teck-Oh. Directed by Lance Hool. (MGM/UA cassette, 96 min., \$79.95)

### By Mark Trost

Rambo on a budget.

Chuck Norris may not have the clout of Sylvester Stallone, but he beat Sly to the one-two punch, with both Missing in Action and its prequel. Norris was the first star to hit America's eagerness to rewrite the history of the Vietnam war.

Having exposed the Vietnamese as rats in Missing in Action, Norris saw plenty of boxoffice cash still to be milked from the "Kill Charlie" school of moviemaking. So he made a prequel that gives the public more of what it wants, even though it contradicts the outcome of the first picture.



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In the original outing, Col. Braddock (Norris) returns to 'Nam after being freed at war's end. This time, we learn Norris was captured in '72 and remained a prisoner until '85! Since we already know from the original that Norris will survive to kill his tormentors and free his pals on his return to 'Nam, *Action 2* gives him new buddies to free and new tormentors to kill. Norris' nemesis this time is the sadistic Col. Yin (Soon Teck-Oh), an Oriental villain in the best Richard Loo tradition.

Action fans will revel in the way our hero accepts and deals out punishment when he's not delivering his one page of dialogue. Even those who look skeptically at Hollywood's attempt to turn Vietnam into WWII will get a few good laughs from the unbelievable jingoistic shenanigans. While certainly not recommended for youngsters, *Action 2* goes remarkably light on bloodshed and there's even a comic-book style kung fu finale to please longtime Norris fans. Print quality is up to major programmer levels and the mono soundtrack offered superior sonics on my stereo monitor/receiver.

It's enjoyable on its own, but for a good laugh, watch *Action 2* first, then the original to see how revisionist Norris can be just as contradictory and entertaining as revisionist history.

(Also scheduled to be released on LV disc.)

# Comedy

# DESPERATELY SEEKING SUSAN (1985) \* \* \*

With Madonna, Rosanna Arquette, Robert Joy, Aidan Quinn, Laurie Metcalf, John Lurie, Richard Edson, Anne Carlisle. Directed by Susan Seidelman. (Thorn EMI/HBO cassette, 104 min., \$79.95)

### **By Janet Maslin**

Susan Seidelman's *Desperately Seeking Susan* comes as close to being a perfect plaything as a movie can. Everything about it reflects the director's sense of fun. The costumes are an inspired mix of downtown chic and absolute lunacy; the props are equally nutty and have much the same fun style. And the casting has a similar spirit. The movie made its biggest splash for featuring Madonna, whose regal strut and perfect dauntlessness help set the tone for much of what surrounds her. But this is hardly a one-star show.

The cast is huge and everyone in it seems to be doing a witty cameo, whether they're people you've seen before (like John Lurie and Richard Edson of *Stranger Than Paradise* or Anne Carlisle of *Liquid Sky*) or newcomers. The director's hip, jokey attitude is reflected by them all. And although it's highly unusual to find individual actors standing out in

such a crowded production, *Desperately Seeking Susan* provides attention-getting exposure to half its players. Robert Joy as Susan's boyfriend, Aidan Quinn as the projectionist who *thinks* he's Susan's boyfriend and Laurie Metcalf as the sister-in-law of Susan's suburban counterpart (Rosanna Arquette) are among the many actors who have a chance to perform career-making turns.

The weakest part is the antiquated plot, full of mistaken identity, convenient amnesia and other awkward ingredients. However, the devices that made for the occasional creak when the movie was shown theatrically work to its advantage at home. Watching it in its entirety is certainly a treat, but it's not altogether essential; even in small doses, the picture's cachet and its liveliness are sure to come through.

**THE SURE THING** (1985) ★ ★ With John Cusack, others. Directed by Rob Reiner. (Embassy cassette, stereo, 94 min., \$79.95) □

### **By Steve Simels**

Rob "Meathead" Reiner's second feature (following *This Is Spinal Tap*) was well received critically, but audiences stayed away in droves. Unlike nearly every other teenage comedy of recent years its humor did not derive from ex-



Nicolette Sheridan as Sure Thing.

ploitation of post-adolescent prurience. *The Sure Thing* is, instead, a bittersweet '80s variant of *It Happened One Night*.

The premise is simple. Two mismatched college kids, John Cusack and Daphne Zuniga, are thrown together on a cross-country trip: she to visit her stuffy, older boyfriend, he to be fixed up with an ex-parochial school bombshell. Along the way they fight, have comic misadventures and, of course, fall in love.

Because the screenplay catches the embarrassment and fumbling of youthful romance in an authentic way, and because director Reiner coaxes believable

and accomplished performances out of his costars *The Sure Thing* registers as one of the funniest and best observed coming-of-age movies in memory.

(Also scheduled to be released on LV disc.)

# Restored Version

METROPOLIS (1984) ★ ★ ★
With Gustav Frohlich, Brigitte Helm,
Alfred Abel. Directed by Fritz Lang.
(Vestron cassette, Hi-Fi stereo, 82 min.,
\$79.95)

# By Curt Gathje

In its limited theatrical release last year, this vastly underrated picture got lost in a pileup of summer blockbusters. Its premise was unusual and simple: Take a classic silent movie which had been cut and recut over the years, reconstruct it to its original form, add selective color tinting and a rock soundtrack. This is not as easy as it sounds, but composer Giorgio Moroder (Midnight Express, Flashdance) managed to pull it off. With his embellishments, Metropolis seems as modern as the day it was first released in 1926.

Said to be inspired by director Lang's first glimpse of Manhattan in 1924, this story of a mechanized Utopia is visually spectacular—even on the small screen—with powerful German Expressionist settings and elaborately choreographed crowd scenes. Lang used 37,000 extras, 11,000 with shaved heads, and they are arranged in architectural tableaux worthy of Busby Berkeley. Moroder's subtle color tinting further enhances the cool angular camerawork.

Moroder takes his biggest chance, however, with the rock soundtrack. To complement the visuals, he lays down a synthesized mechanical groove which in one neat step gives the movie a vibrant new life. It's ironic that this once silent movie is one of the best arguments for stereo video to date, but the state-of-the-art, digitally reproduced score demands just that.

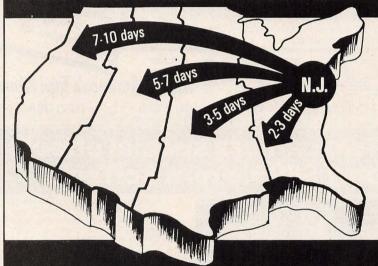
He is slightly less successful in his restoration of the movie to Lang's original intention, but through no fault of his own. The plot, scripted by Thea von Harbou, Lang's wife, is a crazy quilt of corrupt businessmen, mad scientists, workers in revolt and robots run amok. Even the most skillful editing cannot conceal certain overwrought absurdities. Similarly, the acting is of the silent era, all broad gestures and flourishes, and is, at times, unintentionally funny.

Yet these deficiencies are forgotten when Moroder's sinisterly majestic score is working in tandem with Lang's knockout imagery. Like Disney's *Fantasia*, *Metropolis* has a dreamlike, hallucinatory

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1-800-421-4407 (West Coast Time) 1-800-842-0070 (East Coast Time) quality that makes it a cult classic. One thinks that Lang, who died in 1976, would have approved; the spirit of his original idea has been translated brilliantly, and transferred expertly to cassette, for a whole new audience to discover and

(Also scheduled to be released on CED and LV disc.)

# Colorized Classic

### **TOPPER** (1937/85) \* \* \*

With Cary Grant, Constance Bennett, Roland Young, Billie Burke, Hoagy Carmichael, Directed by Norman Z. McLeod, Colorization directed by Brian Holmes. (Hal Roach cassette, 97 min., Colorized, \$29.95)

### **By Roy Hemming**

The original Topper in color? Yes indeed—and the result is a fresh sparkle for one of the breeziest and most durable of '30s screwball comedies.

The colorization of black-and-white films by computer has been tried mostly with animated cartoons (such as the Fleischer Betty Boop series). But Topper is the first Hollywood live-action feature to undergo the treatment for video release. Purists are sure to kick and scream about tampering with an original work of art. But the process works beautifully for Topper.

The colors are not as natural as the ones to which we've become accustomed. They are much closer to the softer, pastel hues of mid-'30s Technicolor (not unlike a print I recently saw on TV of Carole Lombard's '37 Nothing Sacred). But that's a plus in Topper's case, not only in terms of the movie's original period but also in abetting the unreal, fantasy feeling of Topper's whimsical story.

The colorization works best for indoor scenes. Outdoor scenes can be problematic, with background foliage tending to blur into a monochromatic green. The movie's opening sequence (with Grant and Bennet driving through the countryside in a convertible) is particularly uneven—as is a later street-fight sequence which becomes a blur of blotchy blues and browns. By and large, however, the colorization is genuinely pleasing, with fleshtones especially good throughout.

The movie itself, the first of the popular Topper series, holds up wonderfully, thanks to sharp dialogue, fast-paced direction, a perfect cast and clever trick photography (supervised by Roy Seawright). Movie buffs will have fun spotting Hedda Hopper, Doodles Weaver, Ward Bond and Arthur (Dagwood) Lake in bit roles.

You know the story: A couple of fastliving socialite loonies (Grant, Bennett) die in an auto crash but manage to stick around earth long enough as ectoplasmic spirits to try to straighten out the affairs of friend Cosmo Topper (Young)-causing no end of madcap mayhem by their ability to appear and disappear at will.

If, as surveys show, color makes a difference in video sales and rentals, then the Roach Studio's experiment with Topper is a promising one. (One of Laurel and Hardy's all-time best, Way Out West, is reportedly due next.) This may not be a desirable process for every black-andwhite movie, but for many titles already available in black-and-white, an alternate color version offers a new lease on lifeand, for me, it's less irritating than the customary cuts, the cropping and commercial interruptions of TV showings.

# irector

### ROGER CORMAN: HOLLYWOOD'S WILD ANGEL (1978) \* \*

With Roger Corman, Jack Nicholson, Peter Fonda, Martin Scorsese, Jonathan Demme, Ron Howard, John Carradine, Joe Dante. Directed by Christian Blackwood. (Maljack cassette, 58 min., \$39.95)

# By Jim Farber

Drug-crazed hippies, axe-wielding bikers, flesh-chewing crabmonsters-meet the denizens of the world of Roger Corman. The cinema's own emperor of exploitation is flatteringly portrayed in this delightful '78 made-for-TV documentary. Corman is known as the shah of schlock, thanks to his movie productions going back to the mid-'50s with such whacked-out fare as Swamp Women, through all his A.I.P. flicks of the '60s such as The Little Shop of Horrors and later New World pix like Big Bad Mama in the '70s. But his movies have always displayed a sharply defined comedic style, underscored with wild cartoon violence and great attitudenizing performances. His outrageous, very American humor has been the highlight of all his movies, whether he's directed or (more frequently) produced.

Corman gave early breaks to many hot-shot directors, including Francis Ford Coppola (who does not appear in this program), Martin Scorsese, Joe Dante, Paul Bartel, Jonathan Demme, and Ron Howard. They provide most of the dialogue in this documentary and their tales of Corman's crazed production schedules and cheapo aesthetics are priceless. Corman himself comes off as unpretentious, reasonable and entirely likeable.

There are also neat snips from the movies themselves, plus some hysterical trailers. It's all good fun, but for a bigger blast, rent some actual Corman-produced epics like Caged Heat, The Trip or the totally out-of-control Death Race 2000.

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# THEY & DISC 11 5

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# DRAMA

† AMADEUS (1984) Artistic rivalry with W.A. Mozart leads to frustration and obsession for composer Antonio Salieri. F. Murray Abraham won the Best Actor Academy Award for his portrayal of Salieri. The movie won Best Picture. Thomas Hulce is Mozart. In Hi-Fi stereo. (Thom EMI/HBO)

**†THE BREAKFAST CLUB** (1985) Five over easy. High school detention is where these unlikely chums become the Club. John Hughes wrote, produced and directed this teen pic starring Emilio Estevez, Anthony Michael Hall, Judd Nelson, Molly Ringwald and Ally Sheedy. In Hi-Fi stereo. (MCA)

‡BETWEEN WARS (1985) Corin Redgrave (Lynn and Vanessa's brother) plays a psychiatrist treating shell-shocked victims of WWI using then-controversial Freudian psychoanalysis. (VidAmerica)

†**THE COMPANY OF WOLVES**(1985) An adult parody of Little Red Riding Hood with incredible special effects metamorphosing men into wolves. Angela Lansbury is the grandmother who weaves the horror into her young granddaughter's dreams. (Vestron)

†I SEE A DARK STRANGER (1946) A stranger in the night? Deborah Kerr plays an Irish lass who aids a German agent in order to hurt the British. With Trevor Howard. (VidAmerica)

**‡KNUTE ROCKNE—ALL AMER- ICAN** (1940) The Gipper speech has

**ICAN** (1940) The Gipper speech has been restored to this version of the famous Ronald Reagan-Pat O'Brien football bio. For years, the pep talk had been omitted from TV broadcasts due to legal wrangling. (MGM/UA)

‡1918 (1985) The war to end all wars. Matthew Broderick stars in this portrait of American innocence lost, written by two-time Academy Award-winner Horton Foote (To Kill a Mockingbird, Tender Mercies). Highlighted with music by Willie Nelson. In Hi-Fi stereo. (CBS/Fox)

1918: Broderick suspendered in time.



†PILEASE DON'T HIT ME, MOM (1979) Patty Duke Astin portrays a recently divorced mother who vents her mounting frustrations on her young son, played by real-life son Sean Astin. An ABC After-School Special, nominated for an Outstanding Children's Program Emmy. (Embassy)

† WHO KILLED JULIE GREER? (1962) Ronald Reagan plays a hee-haw kiddie cowboy in this episode from television's Dick Powell Theater. Powell plays a millionaire homicide inspector in this whodunit also starring Mickey Rooney, Lloyd Bridges and Nick Adams. (RKO)

# COMEDY

‡GHOSTBUSTERS (1984) Now you know who to call, just in time for Halloween. Bill Murray, Dan Aykroyd and Harold Ramis play three entrepreneurs with a scheme to get rich by bottling up all the loose spectres they can find. Sigourney Weaver plays a spirit-host. In Hi-Fi stereo. (RCA/Columbia)

†**GRACE QUIGLEY** (1985) Katharine Hepburn teams up with Nick Nolte to provide a permanent check-out service for elderly who desire to become "dearly departeds." Hepburn's latest movie effort. (MGM/UA)

‡NEVER ON SUNDAY (1960) A vibrant Greek prostitute (Melina Mercouri) and an American philosopher named Homer (Jules Dassin) team up to seek the source of happiness. The song of the same name ranks as one of the most popular of all movie themes. B&W. (MGM/UA)

• † POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT (1985) Law and disorder. The funky flatfoots have graduated and they take on spray-paint-wielding punks in this screwball comedy. Bubba Smith, Steve Guttenberg, Bruce Mahler and Colleen Camp star. (Warner, LV)

†**PORKY'S REVENGE** (1985) Trichinosis? Porky is back with his den of ill repute on a floating houseboat. The old gang just can't stay away. With Dan Monahan, Wyatt Knight, Kaki Hunter and Kimberly Evenson. *(CBS/Fox)* 

‡PUBERTY BLUES (1981) Coming of age on the surfing beaches of Australia. Bruce Beresford, director of Tender Mercies and Breaker Morant, directs this teenage rites-of-passage expose starring Nell Schofield and Jad Capelja. (MCA)

‡A TOUCH OF CLASS (1973) Married man (George Segal) plans superficial affair with woman (Glenda Jackson) and winds up falling in love. Jackson won a Best Actress Oscar for her portrayal. (Media)

# DOCUMENTARY

‡ PUMPING IRON II: THE WOM-EN (1985) Naturally curling girls. George Butler's sequel to the documentary *Pumping Iron* features top women body-builders Lori Bowen,



Hulce as longhair Amadeus.

Carla Dunlap, Bev Francis and Rachel McLish in a flex and sweat contest for Miss Universe. (Vestron)

‡ YESTERDAY'S WITNESS (1985) Second-hand news. Ex-newsreel narrators Lowell Thomas and Harry Von Zell host this documentary examining the evolution of network news coverage from old newsreel days to present. (Pacific Arts)

# RID VID

**‡BRAIN GAMES** (1984) Keep on playin'. This HBO special is a collection of interactive educational word and number games to amuse and teach children. Game titles include Safari Solitaire, Memory Rock and many more. (Thorn EMI/HBO)

**THE MAGIC OF HERSELF THE** (1985) Watching over Nature is Herself's responsibility, but the nasty King Thorn and his daughter Creeping Ivy steal her magic wand. It's up to all the elves to get it back. Music by Judy Collins. (Karl)

KEY TO SYMBOLS ‡ Videocassette • Videodisc

• † PUFF AND THE INCREDIBLE MR. NOBODY (1982) This animated story proves everybody can become somebody if they have friends. Burgess Meredith voices Puff, with songs by Peter Yarrow. Second in series. (Children's Video Library, CED)



Dressing up Rosie.

TREALLY ROSIE (1985) Stars are born when Rosie sweeps the neighborhood Nutshell Kids into her pretend movie. This award-winning children's program features pictures, story and lyrics by Maurice Sendak and music composed by Carole King. (C.C. Studios)

THE STORY OF FERDINAND

(1985) Paul Williams plays the musical bull Ferdinand in this Enchanted Musical Playhouse Production, made for cable. Based on the story by Munro Leaf and Robert Lawson, (Wonderland)

# animated

(1973)**TEANTASTIC PLANET** Androids 39 feet tall called DRAGGS keep pet humans for their amusement (what a drag) in this fully animated, surreal feature. Winner of the Cannes Film Festival's Grand Prix. (Embassy)

# OPERA

•LA BOHEME (1982) The first opera on laser disc with a digital stereo soundtrack. Recorded live at the Met, this performance features Teresa Stratas as Mimi and José Carreras as Rodolfo. (Pioneer, LV)

**CARMEN** (1984) Movie adaptation of Bizet's classic opera, with Placido Domingo as the soldier torn between duty and his desire for Carmen, played by Julia Migenes-Johnson. Directed by Francesco Rosi. In Hi-Fi stereo. (RCA/Columbia)

TRENATA SCOTTO: PRIMA DONNA IN RECITAL (1984) Metropolitan Opera star Renata Scotto makes her home-video debut in this recital recorded live in Tokyo. Scotto performs works by Handel, Verdi, and others. (VAI)

·MR. DRUMS: BUDDY RICH AND HIS BAND LIVE ON KING STREET (1985) Big beat sounds from Buddy and his big band, re-

corded in a San Francisco nightclub. Songs include "Sophisticated Lady," and "Machine." In digital stereo. (Pioneer, LV)

# ROCK

**HUEY LEWIS AND THE NEWS:** THE HEART OF ROCK 'N' ROLL

(1985) The word is spread in concert at San Francisco's Kabuki Theater. The band rocks the house with "I Want a New Drug," "The Heart of Rock 'n' Roll," "Trouble in Paradise." Featuring Tower of Power horns. In Hi-Fi stereo. (Warner)

**‡LOVERBOY** (1985) The group explodes live in Vancouver, rocking through renditions of their hits "Working for the Weekend,"
"When It's Over" and "The Kid is Hot Tonite," plus others. In Hi-Fi stereo. (Vestron)

•NEIL YOUNG SOLO TRANS (1984) Young is captured here performing many of his most famous songs including "Old Man,"
"Heart of Gold," and "Helpless"
in front of a small audience. Made for video. In digital stereo. (Pioneer, LV)

Tenor of the times: Domingo, Migenes-Johnson in Carmen.



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# MBIENT

• twater's path (1985) Easy listening. Music from Windham Hill recording artists Will Ackerman, Scott Cossu, George Winston and others accompanies spring rains as they follow the least resistant path from the Sierras to the Pacific. In Hi-Fi stereo. (Paramount/Pioneer, LV)

# HORROR

**†BLOOD CULT** (1985) Touted as the first made-for-video horror movie, this sanguinary thriller features the torsos of several unnamed actors as well as the old choppedoff-fingers-in-the-salad-bowl trick. (United Entertainment)

· FRIDAY THE 13TH, PART V-A NEW BEGINNING (1985) Guess what? Jason's on a slaughterfest. The last was titled Friday the 13-The Final Chapter. Targets of this fifth installment are the patients of a secluded halfway house. (Paramount, LV)

# SPORTS

**‡GAMEPLAN: THE LANGUAGE** AND STRATEGY OF PRO FOOT-BALL (1985) Washington Redskin's quarterback John Riggins hosts this debut program of IVE's Sports Video Label. Made for video, this tape is designed for the football fan who

wants to understand more of what

goes on behind the scenes as well as

on the playing field. (IVE) **†HOW TO HANDICAP PRO AND** COLLEGE FOOTBALL (1985) Just to make it sporting, of course. The publishers of Gambling Times magazine produced this video on

the ins and outs of finding the

"edge" when betting on football

contests. (Gambling Times)

# BIOGRAPHY

**†LIFE OF VERDI** (1984) Biographical drama based on the life of the great composer with Ronald Pickup and ballerina Carla Fiacci. A four-cassette set. Shot in Leningrad, London, Paris and Italy, and shown on PBS. (Kultur)

# how-to

IN CONTROL: A FREEDOM FROM SMOKING PROGRAM (1985) Nothing to it but to do it. This program consists of a twohour videotape, 124-page book and an audiotape. Codeveloped by the American Lung Association and research psychologist Nina Schneider. (American Lung Association)

INTERVIEW TECHNIQUES AND RESUME TIPS FOR THE JOB APPLICANT (1985) A blend of computer graphics and live action. Sooner or later you're going to have to stop pounding your VCR controls and start pounding the pavement. (Bennu)

# IN THE WORKS

EIGHT TO THE BAR: At August video software trade convention Sony previewed 8mm video 45s by Tina Turner, Duran Duran, David Bowie, and others available by year's end, also titles from Sony's children's collection.

KIDS IN SPACE: Paramount is set to launch Explorers and D.A.R.Y.L. into stores by year's end. Company postponed release of Beverly Hills Cop until mid-'86. Vestron will bring Lifeforce to market's pulse in December. Also has rights to Prizzi's Honor, starring Jack Nicholson, Kathleen Turner, slated for '86 release.

IN THEIR OWN HOMETOWNS: Kultur will offer tapes depicting composers Beethoven, Wagner, Mendelssohn and Brahms in their respective musical environs, late '85. Paramount will serve Joan Collins up as host to Once is Not Enough, The Carpetbaggers and The Last Tycoon, later this fall.

COOL BREEZE: Sea-TV takes rolling main to stores later this fall with new tape on sailboat cruising and racing, featuring Donald M. Street Jr.... Videocraft serving up two more Pepin cooking tapes, likely by year's end.... Media has acquired rights to Dutch suspense thriller **The Lift**, expects release early '86.

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Tender cast, clockwise from left: Heard, Young, Steenburgen and Strauss.

# Mini-Series

TENDER IS THE NIGHT (1985) \* \* \*

With Peter Strauss, Mary Steenburgen, Sean Young, John Heard, Ed Asner, Piper Laurie. Directed by Rob Knights. (SHO; Oct.; TBA; 6 episodes, 60 min. each)

### By Marjorie Rosen

This joint effort of Showtime and the BBC just might signal a wave of the future. For in a world in which theatrical movies are ruled by lowest common denominator teen escapism and most of network TV by adult escapism of similar quality, such pay-TV ventures as this may ultimately provide the only feasible source for original telecast material of quality. In this case, the material is F. Scott Fitzgerald's colorful autobiographical novel, Tender Is the Night. It's the story of the highly romantic yet destructive relationship between charming psychiatrist Dick Diver and his rich, beautiful, schizophrenic wife Nicole, two Americans leading the good life in the hard drinking, fast living Europe of the '20s. It has an attractive American cast headed by Peter Strauss and Mary Steenburgen; it has also been adapted into a sprawling, faithful six-hour drama by scenarist Dennis Potter (BBC's Pennies from Heaven) and director Rob Knights (The Glittering Prizes). Yet, with all the pedigrees involved, and all the talent, how is it that this Tender Is The Night seems, sadly, as flat as yesterday's champagne?

For one, there's the casting. Strauss is from start to finish too much of a stuffed shirt and, as Fitzgerald's alter ego, not nearly charming enough; Steenburgen,

brittle and contained, fails to convey the mystery, sophistication, vulnerability and mercurial spark that are so fundamental to Nicole's character. And neither actor is helped by the chatty "talking heads" approach taken by director Knights, who seems to prefer incessant conversationover dinner, in bedrooms, on the beach, in the bar-to dramatic action. Each encounter, each exchange, seems to be given equal weight, resulting in a meandering story. Then, too, there's the dogged fidelity to the novel. Possibly a more selective approach might have proved a more economic and dramatic one.

New 'TZ,'

Still, this Tender has its virtues. It's occasionally quite striking to look at, and if you can catch all six episodes, you'll see the bones of Fitzgerald's novel laid bare and, with it, his intent to show how the strong and weak prey on each other. "Now and tomorrow, next week and always, I must be the one she thinks I am. I must put up a perfect front, always." So Dick Diver describes, to the young actress (Sean Young) with whom he will soon begin an affair, the weight of his obligation toward his mentally ill wife. Years later, when Dick has become the shell of his former dependable self and Nicole has emerged the stronger, she comments on their parting, "He delivered me at the expense of himself." And we understand just how artful Fitzgerald's work was. We also see how special this special might have been. Whatever its flaws, let's hope this is just the beginning of efforts of this scope. (Cont.)

# ABOUT THESE REVIEWS

The programs reviewed in this section are scheduled for telecast within a one-month period beginning September 17. Times listed are the TV start times (EDT); running times do not include commercials and other interruptions, and are the running times of the programs themselves. All dates and times subject to change. Programs may also be telecast on dates subsequent to those listed. 
indicates closed-captions for the hearing-impaired. SAP indicates that the program is being telecast bilingually.

Movies telecast previously may also have been reviewed in earlier issues. Capsule movie reviewers this month: Clive Barnes, Elizabeth Crow, Curt Gathje, Roy Hemming, Rex Reed, Andrew Sarris, William Sites, Robert Schirmer, Mark Trost.

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# **New Series**

### THE TWILIGHT ZONE (1985) \* \* \* \*

With Robert Klein, Melinda Dillon, Greg Mullavey, Annie Potts. Directed by Wes Craven. (CBS; Sept., TBA; 60 min.)

# By J. Michael Straczynski

When CBS announced it would unveil a new verson of The Twilight Zone series this fall, the news was met with equal parts of anticipation and doubt. Could



Klein Zones out.

the current incarnation cast as long and profound a shadow as its predecessor? Was there room for anthology programming in television's own phosphor-dot twilight zone? Would it, in short, be any

The answer to those questions—based on advance segments that will air after

J. Michael Straczynski writes animated and feature programs for television and has written about Rod Serling's work for Twilight Zone Magazine.

the new fall season starts in late September-is an enthusiastic "yes." Segments such as "Wordplay" and "A Little Peace and Quiet," 20 minutes each, successfully capture the unique feel of the original Twilight Zone, with tales of ordinary people who fall through a crack in the metaphorical sidewalk and emerge... somewhere else.

The stories, written by Rockne S. O'Bannon and James Crocker, respectively, and both directed by Wes Craven (A Nightmare on Elm Street)—are by turns amusing and disturbing.

"Wordplay" stars Robert Klein as Bill Lowery, who wakes up one morning to discover that language has changed all around him. Encyclopedia now means a breed of dog, dinosaur means lunch, and a friend is celebrating his seventeenth wedding throwrug. The situation intensifies. His name becomes garbled, into Hinge Thunder and, by program's end, the language is utterly incomprehensible. Bill/Hinge's sanity and the safety of his family depend on his ability to adapt. He strives to survive because, as the narrator tells us, that is the nature of man-even in the Twilight Zone.

"A Little Peace and Quiet" features Melinda Dillon as a woman who has had it up to here with noise. Kids, radios, car horns, alarm clocks, dogs, all of it. When she discovers a sundial-pendant that can stop time, she takes gleeful pleasure in telling everyone and anyone to "shut up!" For the first time, she has access to all the peace and quiet she could ask for. Then the story takes a disquieting turn, and the fate of the world depends on a choice between silence and oblivion.

The acting in both segments is supelative, particularly Dillon's utterly believable performance.

Composed of several stories during the hour rather than one continued story, the new Twilight Zone resembles Rod Serling's other popular series, Night Gallery.

(Look closely at the absolutely spiffy opening credits, and you'll find Serling making a brief, surrealistic appearance.) The moody, evocative theme music also interpolates the original Twilight Zone music.

It's difficult to judge any series, particularly an anthology series, based on only two segments. But these segments so clearly show a native intelligence, an ability to discern the truths behind fiction, to-quite simply-tell a good story. One cannot resist the urge to proclaim that, ves, the electronic, small-screen doorway has opened again, beckoning us to strange, and frightening, and wonderful places whose boundaries are marked by...The Twilight Zone.

Serling would have been proud of his primetime progeny.

# lade for T

THE PARK IS MINE (1985) \* With Tommy Lee Jones, Helen Shaver. Directed by Steven Stern. (HBO; Oct., TBA; 101 min.)

# By David Hajdu

Two naked breasts and one curse word are all that tell you this is a made-forcable-TV movie. Otherwise, you'd take this for the network-level movie-ization it

There are the cliche characters. The Vietnam vet: Southern accent; throws garbage on the floor; ain't never been the same since 'Nam. His best friend: nuts; jumps off a roof in the first scene. His exwife: loud; yells a lot about support money. The TV newsperson: spunky; blonde; smokes cigarettes. Her sidekick: black; that's all. The politicians: crooked; wear glasses.

Then there's the almost interesting plot. Fed up with no thanks and a bunch of crap everywhere he turns, the vet de-

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Shaver, Jones: At war in The Park.

cides to "do something" and show that "one man can make a difference." So he single-handedly takes over New York City's Central Park. Makes sense, right? Besides, there's nothing to it. The vet's best friend already put the whole plan into place on weekend leave from the sanitarium. All the vet has to do is go around the park, flip some switches, and come up with a reason for it all.

And don't forget the semi-professional production values. Shots such as New York streets at night seen over the hood of a patrol car. A themeless, chord-progressive score by Tangerine Dream. Lighting based on that of a high school football stadium. A script that's not so much drama as word-association quiz for pop sociologists.

As the leader of alternative television, HBO once promised, and began to deliver, a fresh energetic level of programming that altered our expectations for the medium. Last year, the cable service presented the dud *Draw*, also directed by Steven Stern, and now *The Park Is Mine*. It's certainly a waste of talent, or at least a mismatch, of cast, crew and HBO.

# **Music Shorts**

DON'T LOSE MY NUMBER (1985)★★★★

With Phil Collins. Directed by Jim Yukich. (MTV; Oct., TBA; 6:10 min.)

### By Lou Mulkern

I used to think "How white my shirts can be," from "Satisfaction," was "How white my church can be." Either way, the song is still good. With rock 'n' roll, the words don't have to make sense as long as they're delivered with style. The same goes for the visuals in rock video, as this clip demonstrates.

Collins is confronted by the video-director-monster who devours his song and spits out visual scenarios randomly. The same segment of a song might be accompanied by a western-style shootout, a Ninja assault or a tuxedo-clad stroll on the beach. The graphics are super hightech. (One scene has Phil swatting at an insect that sports his own face, *a la* Ric Ocasek's face-on-insect scene from the

Car's award-winning "You Might Think" video.) Each vignette is convincing because it's so well done.

# ROAD TO NOWHERE (1985)★★★★

With the Talking Heads. Directed by David Byrne. (MTV; Oct., TBA; 4:04 min.)

Images central to modern life—cardboard boxes, shopping carts, automobiles, the highway—are cut to the rhythm. Byrne, as director, boxes Byrne, the human image, into a digital-style inset screen running the treadmill in the lower corner of the video screen. Along the way the whole thing becomes a celebrationpeople grow old and young, are born and die, they sing. Colors and music invite you to dance, so why not? (L.M.)

# MONEY FOR NOTHIN' (1985) \* \* \* \*

With Dire Straits. Directed by Steve Barron. (MTV; Oct., TBA; 6 min.)

Guest vocalist Sting chants, "I want my MTV" to the tune of "Don't Stand So Close to Me." The band kicks in and so begins a fast rocking satire on music video. Very human-looking robot rednecks work heavy-lifting jobs, mouthing lyrics like, "That ain't workin'/that's the way to do it/money for nothin' and your chicks for free," while rock stars flaunt



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frivolous lifestyles. Anybody who can play guitar as well as Mark Knopfler deserves all the frivolity he wants. Nice work if you can get it. (L.M.)

# Musical

SOUTH PACIFIC (1958) \* \* \*

With Rossano Brazzi, Mitzi Gaynor, John Kerr, Ray Walston, Juanita Hall. Directed by Joshua Logan. (Disney; Sept. 17, 10 a.m.; Sept. 22, 8 p.m.; Sept. 25, 12:15 p.m.; Sept. 28, 9:10 p.m.; 171 min.)

Of all the superhit Broadway musicals of the '40s, South Pacific was probably

the most likely movie property. The setting had all the glamour that could be taken from the stage and made transcendental by a movie. Yet for all its splendid qualities as a vicarious journey to passion-fruit land, the movie has the most curious-and disruptive-flaw: Quite simply, that of its casting. Gaynor, desperately washing that man out of her hair with the terrified conviction that she was overcast and presumably overpaid, is hardly a lady to trade soapsuds with the great originator of Nellie Forbush on Broadway, the legendary Mary Martin. And Rossano Brazzi is bland. Still, you have enough of Rodgers' most ecstatic love music, and of Hammerstein's funniest lyric repartee. It may not be a great movie but it really is lovely, and a classic of its type. It transfers well—surprisingly well—to the small screen. (C.B.)

# Comedy

BRINGING UP BABY (1938) \* \* \* \* \* With Cary Grant, Katharine Hepburn, Charlie Ruggles, May Robson, Barry Fitzgerald, Ward Bond. Directed by Howard Hawks. B&W. (AMC; Oct. 5, 8 p.m.; Oct. 6, 5 a.m.; Cinemax; Sept. 17, noon, 8 p.m.; Sept. 29, 7 a.m., 8 p.m.; 102 min.)

The great Kate is unforgettably funny as an addled beauty with a pet leopard in this near-perfect Howard Hawks concoction. Cary Grant draws equal laughs as the cranky archeologist she's chasing. The dialogue sparkles and the acting shines as the big cat escapes and mishap follows mishap in swift succession. Comedies like this never wear thin, and the scene with the incredulous psychiatrist has to be one of movie history's funniest misunderstandings. (R.S.)

# THE EX-MRS. BRADFORD (1936) \* \* \*

With William Powell, Jean Arthur, Eric Blore, Lila Lee, James Gleason, Robert Armstrong. Directed by Stephen Roberts. B&W. (AMC; Sept. 23, 7 p.m., 11:30 p.m.; Sept. 24, 4 a.m.; 81 min.)

Hot on the heels of *The Thin Man*'s immense popularity, RKO whipped up this delectable consomme of murder and matrimony, giving Jean Arthur the role of ribbing the reluctant William Powell into sleuthing. With all respect to the hordes of Myrna Loyalists, Jean Arthur is an excellent counterpart to Powell's sleepy-eyed conservatism. (R.R.)

# LOVE HAPPY (1949) \*

With Harpo, Chico and Groucho Marx, Ilona Massey, Vera-Ellen, Marion Hutton, Raymond Burr, Eric Blore. Directed by David Miller. B&W. (CBN; Sept. 20, 4:30 a.m.; 91 min.)

The only person happy with the Marx Brothers' last theatrical movie was Chico, who needed the money. Otherwise this feature, which was produced by Mary Pickford and highlights Chico and Harpo as two vagabonds aiding a struggling musical show, is a sad farewell for the once great comedy team. Groucho's appearances as detective Sam Grunyon are alltoo brief, as is a walk-on by Marilyn Monroe. And Vera-Ellen's dance numbers are uninspired. The three Marxes, incidentally, appeared in two later movies-'57's Story of Mankind (but in different episodes) and '59's made-for-TV The Incredible Jewel Robbery (technically costarring only Harpo and Chico, with Groucho in an unbilled "guest appearance"). (M.T.)

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### MY FAVORITE WIFE (1940) \* \* \*

With Cary Grant, Irene Dunne, Gail Patrick, Randolph Scott, Ann Shoemaker. Directed by Garson Kanin. B&W. (Cinemax; Sept. 19, 6:30 p.m.; Sept. 23, 8:30 a.m., 6:30 p.m.; Sept. 29, 10 p.m.; 88 min.)

This comedy classic about a woman who returns home long after being presumed dead was derived from Tennyson's poem Enoch Arden, which has inspired over a dozen movies. (The most recent remake was to star Marilyn Monroe, but she died early in the filming and it was retooled for Doris Day as Move Over, Darling.) In this naughty yet sophisticated movie, Dunne is sanguinely perfect as she goes about destroying Grant's unconsummated second marriage. Oscar-nominated for the writing, sets and score, this picture remains memorable for the fine ensemble work of its four major players, and for its breezy, screwball style. Director Kanin was only 27 when it was made, and the feeling of youthful abandon he brought to the project is the basis of its appeal.

# 10116

### THE BOY WITH GREEN HAIR (1948) \* \*

With Dean Stockwell, Pat O'Brien, Robert Ryan, Barbara Hale. Directed by Joseph Losey. (AMC; Sept. 26, 7 p.m., 11 p.m.; Sept. 27, 3 a.m.; 82 min.)

Joseph Losey's first feature-length movie—and an intriguing if sometimes ungainly study of post-WWII American society as a vice grip of conformity. The story focuses on a war orphan (Dean Stockwell) whose hair inexplicably changes color, whereupon sympathetic guardians shun him, and his peers' taunting and hostility turn into outright persecution. Several extraordinarily powerful



Grant: Dunne in by Favorite Wife.

scenes are undercut by the picture's overall awkward pacing and overdone pathos—the latter reaching its most cloying moments during the soundtrack vocal of "Nature Boy." Still, it's an interesting failure worth at least one viewing. (W.S.)

### THE FRONT PAGE (1931) ★ ★ ★

With Adolphe Menjou, Pat O'Brien, Mary Brian, Edward Everett Horton, Mae Clarke, Directed by Lewis Milestone. B&W. (SPN: Sept. 30, 3:35 a.m.: 103 min.)

The creative talent behind this comedy of Chicago newspapermen is awe-inspiring. Besides the topnotch casting and direction, it was produced by Howard Hughes and adapted by Ben Hecht and Charles MacArthur from their Broadway hit. The result is a bonafide classic, which has been remade on the stage and screen (large and small) a number of times. The key to its success is the pacing, which is very, very fast. (Since it's an early talkie, beware of bad prints and scratchy soundtracks.) Made before the Hays office began censoring, you'll be surprised by its frankness, and impressed by the performances of O'Brien, in his screen debut, and Menjou, who was Oscar-nominated. My favorite line, among many, from a shrink on being shot by his patient: "Dementia praecox!"

# THE TERMINATOR (1984) $\star \star \star$

With Arnold Schwarzenegger, Michael Biehn, Linda Hamilton. Directed by James Cameron. (HBO; Sept. 18, 8 p.m.; Sept. 21, 11:30 p.m.; Sept. 24, 8 p.m.; Sept. 27, 11:45 p.m.; 107 min.)

One of the surprise hits of '84, The Terminator appealed to both the bloodthirsty street people and the yuppies into high-tech sci-fi. In addition, the plot did extra duty as an allegory on the dangers facing the human species from its ever advancing defense and robot technology. Scwarzenegger was originally cast to play the human hero, but chose instead the role of the mechanical villain. He later remarked that it was the wisest career decision he ever made. And so it was. An actor of, at best, very limited expression, Schwarzenegger is arrestingly effective as the remorseless robot, destroying everyone in his path while remaining terrifyingly indestructible himself. The sheer volume of violence may be a bit much for some home-viewer tastes, but the movie is almost incessantly on the move.

# TIGHTROPE (1984) ★ ★ ★

With Clint Eastwood, Genevieve Bujold, Dan Hedaya, Alison Eastwood. Directed by Richard Tuggle. (Cinemax; Sept. 22, 11:55 p.m.; 114 min.)

This crisp thriller debunks Eastwood's usual macho portrayal of the insensitive, one-track-minded Dirty Harry cop. By

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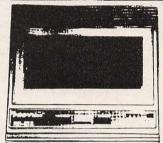
contrast, the homicide detective here is vulnerable and flawed, a mythic hero confronted by sordid reality, and Eastwood delivers a thoroughly spooky and memorable performance. (His kinky sexual tastes, for example, are rarely seen in mainstream movies.) He even falls in love with the feminist head of a rape counseling project, something Dirty Harry would never consider. Set in the seamy side of New Orleans' French Quarter, this picture has atmosphere and bite, pushing the killer-on-the-loose plot one crucial step further to examine the murderous impulses in us all. Not for vounger viewers. (C.G.)



Mills, Wyman: Polyanna in training.

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# Kid Vid

POLYANNA (1960) \* \* \*

With Hayley Mills, Jane Wyman, Adolph Menjou, Agnes Moorehead, Karl Malden. Directed by David Swift. (Disney; Sept. 17, 7 p.m.; Sept. 19,

10 a.m.; Sept. 22, 3 p.m.; Sept. 28,

7 p.m.; 134 min.)

Get out your handkerchiefs. The world's most endearing optimist is back in town. Pollyanna's vision of life is so simple and appealing that it's absorbing. Within minutes, it seems, her goodness has degrumped the servants in her new home, reformed a cranky misanthrope (Menjou), gotten the town hypochondriac (Moorehead) back on her feet and converted the town's hellfire-and-brimstone minister (Malden) to a sunnier outlook. A good-hearted, simple-minded movie, it is wonderfully suited to the home screen. For two hours, my children and I blissfully accepted Disney's never-never-land vision of an America in which innocence and optimism conquer all evil. There are far worse ways to spend a rainy after-(E.C.)

# Foreign

THE FOURTH MAN (1983) \* \*

With Jeroen Krabbe, Renee Soutendijk, Thom Hoffman, Directed by Paul Verhoeven. (Bravo; Subtitled, Sept. 21, mid.; Sept. 22, 4 a.m.; Dubbed, Sept. 24, 8 p.m.; Sept. 25, 2 a.m.; 104 min.)

Comprised in equal parts of religious fanaticism, alcoholism, art and utter paranoia, this ponderous movie seems little more than undercooked Ingmar Bergman. The premise, a failed writer making love to woman because he's obsessed with her boyfriend is titillating, but heavy dollops of symbolism take all the frisson out of the story. Renee Soutendijk, one of the coolest blondes to hit the screen since Grace Kelly, makes more of an impact than her tortured costars, and with half the effort. (C.G.)

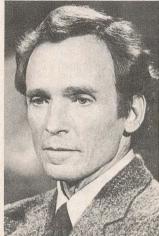
### GET OUT YOUR HANDKERCHIEFS (1978) \* \* \*

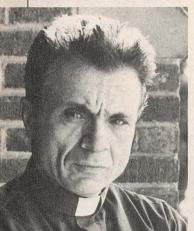
With Gerard Depardieu, Patrick Dewaere, Carol Laure, Michel Serrault. Directed by Bertrand Blier. (Bravo; Sept. 26, 8 p.m.; Sept. 27, 1 a.m.; 109 min.)

There's more laughter than tears in this well-acted, Oscar-winning French varn of a practical husband trying to shake his wife out of depression by giving her a lover. When the wife (Laure) falls in love with a 13-year-old boy instead, the story becomes simultaneously absurd and touching—as we realize that maturity and age don't necessarily go together. Dubbed into English. (R.S.)

# Brief peeks at what's coming on TV









New series: Hitchcock reincarnate; Cavett back in the USA; Blake gets collared in Hell Town and Wagner hits the Street.

#### SERIES

#### ALFRED HITCHCOCK PRESENTS

NBC; Sept. 29 (tentative), time TBA

The master of suspense is reincarnated as host to the macabre (his classic intro from the '55-'65 series has been computer-colorized) for this new series of updated mysteries. This first remade episode is *Break-down*, and stars John Heard.

#### CHECK IT OUT

USA; Oct. 2, 8 p.m.; 30 min. Get smart, shoppers. Don Adams plays the supermarket manager with all the answers in this debut episode of USA's first original comedy series.

#### DICK CAVETT USA

USA; Sept. 30, 10 p.m.; 60 min. Dick is back with his own Carson-esque entertainment hour, playing host to a variety of celebrities, performers and intellectuals. Another original series from USA.

#### HELL TOWN

NBC; Sept., TBA

"Freeze or you're sanctified!" Robert Blake plays a scrappy excon-turned-priest, serving his fellow man in a tough L.A. barrio. Pilot for series.

#### LIME STREET

ABC; Sept. 28, 9:30 p.m.; 90 min. To catch a fraud. That's the task of John Culver (Robert Wagner), a stylish international insurance investigator. Pilot episode for new series.

#### MARK TWAIN'S AMERICA: WILL ROGERS

Disney; Oct., TBA

Never met a man who didn't like Mark Twain. This episode of the series of specials dramatizes the life of down-home philosopher Will Rogers. With Robert Hays, Jack Elam.

#### **OUR FAMILY HONOR**

ABC; Sept. 17, 9 p.m.; 120 min. Odd coupling. He's the son of a

crimelord; she's a cop and grand-daughter of New York's police commissioner. They are Liz (Daphne Ashbrook) and Frank (Tom Mason), lovers caught in their families' struggles for power. Pilot episode for new series starring Vincent Danzig and Eli Wallach.

#### ROCKSCHOOL

PBS; Oct. 23, time TBA

Tune in, turn on your amp and—go to school? Public television takes its educational message to the rock 'n' roll mission in this new series all about playing the blues. Professors will include B.B. King, Madonna and John Taylor of Duran Duran.

#### THEATER

#### LADIES OF THE CORRIDOR

Bravo; Oct. 19, 10 p.m., 3:30 a.m.; 120 min.

That's no lady, that's the housemother! The wasted lives of a group of women in a New York women's residence provide the stuff for this Dorothy Parker-Arnaud d'Usseau play. Starring Cloris Leachman and Jane Wyatt.

#### WINGS OF THE DOVE

A&E; Oct. 22, 9 p.m., 180 min. Henry James' novel is adapted for television by Denis Constanduros. Betsy Blair and Elizabeth Spriggs play two American tourists searching for romance and enlightenment in Europe.

#### INTERVIEW

#### BARBARA WALTERS SPECIAL

ABC; Sept. 13, 9 p.m.; 90 min.
Barbara raps with Priscilla Presley,
Princess Caroline and Barbra
Streisand in her first 90-minute
show. Streisand appeared on the

very first Barbra Walters Special 10 years ago.

#### KID VID

#### THE BOY WHO NEVER WAS

Nickelodeon; Sept. 21, 2 p.m.; 60 min.

Salu, a diplomat's son, is kidnapped and replaced by a lookalike. The real Salu escapes and attempts to foil the terrorists' plans.

#### LASSIE: THE NEW BEGINNING

HBO; Oct. 1, 4 p.m., Oct. 19, 2 p.m.; 150 min.

Puppy love. Lassie's back in this 1983 production, never before seen



Lassie: Collie with a cause.

in the US. John's son, David Wayne stars, along with Lee Bryant and Jeanette Nolan.

#### OMT-IA

PBS; Nov. 3, time TBA, 30 min.

A bird's-eye view of nature. Produced by the National Audubon Society and the Young Naturalists Foundation, this new series will aid children in exploring nature. (Cont.)

Thumbs up: Ladies Baxley and Albertson.





Cool cat: Vereen in Boots.

#### PHSS 'N' BOOTS

Showtime; Sept., TBA

The classic cool cat is played by Ben Vereen in this Faerie Tale Theatre installment. Other players include Gregory Hines as Edgar and George Kirby as the King.

#### NIGHT FLIGHT: TAKE OFF TO TEXAS

USA; Sept. 20, 11 p.m.; 60 min. Lone Star State talent. With per-

formance footage of Janis Joplin and Buddy Holly and videos from Stevie Ray Vaughn, Meat Loaf, the Textones and others.

#### MONTEREY JAZZ FESTIVAL

Bravo; Oct. 11, 10 p.m., 3 a.m.; Oct. 22, 10 p.m., 4 a.m.; 60 min. Brightest moments of the 1984 concert are captured here with performances by Mel Torme, Woody Herman and Big Joe Williams.

#### COUNTRY

#### GRAND OLE OPRY LIVE

TNN; Oct. 26, 8 p.m., 11:30 p.m.; 60 min.

In honor of the "mother church of country music's" 60th anniversary, the Opry's stable of performers including Dolly Parton, Ronnie Milsap and Loretta Lynn come out to play.

#### THE MANDRELL SISTERS AND FAMILY

TNN; Oct. 26, 10:30 p.m.; 60 min.

Barbara, Louise and Irlene reveal their private lives, failures and inspirations in this special. Barbara discusses her recent near-fatal car accident and viewers are treated to Irlene's high-fashion photo shoot, plus some country music.

#### THE WILLIE NELSON SPECIAL

TNN; Nov. 2, 10:30 p.m. 60 min. Willie teams up with Ray Charles for a special performance in his hometown at the Austin Opera House. Among the songs performed are "Seven Spanish Angels," "On the Road Again" and "I Can't Stop Loving You."

#### BALLET

#### SWAN LAKE

A&E; Oct. 3, 8 p.m., 180 min. Gene Kelly hosts this special performance, touted as "the ultimate Swan Lake." The Bolshoi Ballet performs with the Moscow Symphony Orchestra, under the baton of Algis Shuratis. Choreographed by Yuri Grigorovich, with Natalia Bessmertnova in the dual roles of Odette and Odile.

#### OPERA

#### GLORIANA

Bravo; Oct. 7, 10 p.m., Oct. 26, 5 p.m.; 150 min.

Benjamin Britten was commissioned to write this opera for Queen Elizabeth II's coronation in 1953. The subject is Queen Elizabeth I. Sarah Walker sings the principal role. (Cont.)

Willie: On the tube again.



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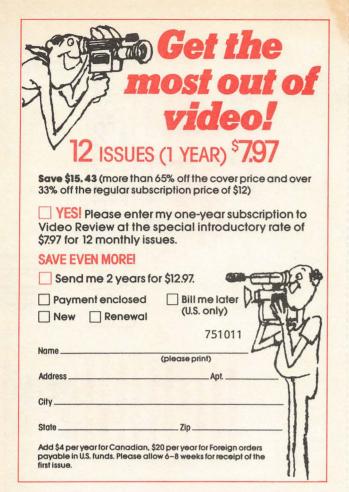
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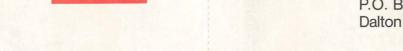
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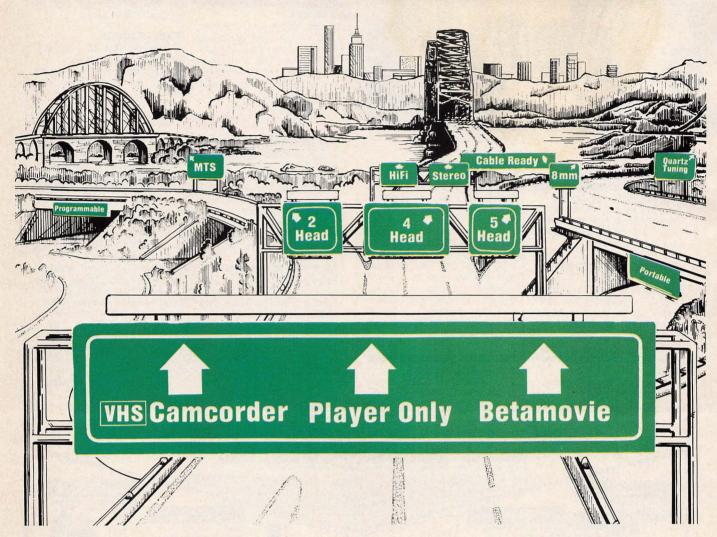
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Flag days: Koppel and Jennings scan 40 years in 45/85.

#### CLASSICAL

#### LIVE FROM LINCOLN CENTER

PBS; Oct. 5, 8 p.m.; 120 min. Juilliard's theaters are the set for this live telecast. Featuring performances by students and alumni including Leontyne Price.

#### PLANISTS: THE GORDONS

A&E; Oct. 10, 8 p.m.; 60 min. Keeping it in the family, virtuoso pianists Steven and Nadya Gordon double up for pieces by Mozart, Ravel, Polenc and others.

#### M 1101313 N V 115

#### 45/85

ABC; Sept. 18, 8 p.m.; 180 min. Condensing 40 years of world news into three hours is the task meted out to Ted Koppel and Peter Jennings in this news special. Footage from years past plus interviews with some major and minor players.

#### LIFE OF AN ORCHESTRA

A&E; Oct. 11, 9 p.m.; 200 min.

A series of four informal documentaries showing the London Symphony Orchestra on tour, Rehearsals, recordings and performances are chronicled as well as portraits of rank-and-file members of the 80-year-old group.

#### THE TIMES OF HARVEY MILK

PBS; Nov. 13, time TBA

This Academy Award-winning documentary chronicles the political life of San Francisco's assassinated gay political leader, his personality and ideology.

#### SPORTS

#### NBA ON CBS

CBS; Oct. 26, 1:00 p.m.; 150 min. The professional debut of Patrick Ewing in a New York Knickerbockers uniform pits him against the Philadelphia 76ers' Moses Malone and Julius Erving. From Madison Square Garden.

#### **NEW YORK 500**

TNN; Oct. 13, 11 a.m., 4 p.m., 9:30 p.m.

Rush hours. This IMSA race takes place at Watkins Glen where cars can average 120 mph over the twisting 3.7-mile course.

#### SUPERCHARGED

Nickelodeon; Sept. 22, 6:15 p.m.; Sept. 28, 9:15 p.m.; 45 min. National Geographic examines clas-

sic race cars of the period from 1924-1939.

#### IN THE WORKS

EYE ON WARSAW: WNET-New York, David Naden Associates of London and NDR-Hamburg have joined to produce The Struggles for Poland, nine-hour TV portrait of the country in the 20th century, to be aired over PBS in '87. Christmas presentation Cinderella performed by San Francisco Ballet will air on PBS December.

MOTHER RUSSIA: First independent American movie ever shot in Russia, Peter the Great, will air as nine-part mini-series on NBC, February '86. Dance sequences edited from Coppola's Cotton Club (see March '85 VR) may be seen in four-hour network miniseries.

ON THE TRAIL AGAIN: Remake of John Ford's classic western Stagecoach in production now for CBS. Willie Nelson, Johnny Cash and Kris Kristofferson (in John Wayne's role) will star. Made-for-TV flicks If Tomorrow Comes, Sister Margaret and the Saturday Night Ladies and Lost in London also slated for future CBS broadcast.

PRICE OF FAME: I Am Not a Legend, the Vince Lombardi-story stage production, will air over ESPN in late '85-early '86. ESPN will broadcast up to 33 NHL games this season including playoffs and finals. NBA All-Star game will air on CBS Feb. 9, '86.

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#### ... 'SUPER VHS'

Continued from page 26

white-clip expansion this fall, and plans to have complete HO models available by early '86.

Magnavox, Philco and Sylvania will all have HO by the second quarter of '86, says NAP VCR product manager John Koppier. He expects HQ to appear "throughout the line," even in the most inexpensive models. The cost [of HO circuitryl is minimal," he says. "It shouldn't affect the cost to the consumer at all."

The expected low cost of HQ circuitry

leads some industry insiders to conclude that most major VHS companies will incorporate the enhancement by late '86 since they've got nothing to lose.

On the other hand, some skeptics complain that they also have little to gain. While the HO improvements should be quite measureable in the lab, to the average viewer they may appear subtle. "We do all this hoopla," worries Hitachi's audio/video product manager T. Yakura, "then the buyer looks at it and says 'What's the big deal?' "

Beta partisans have their criticisms of HO VHS as well. "It's a lot of propaganda," says Sony marketing manager for consumer video, Jay Sato. JVC is emphasizing that it has raised the white-clip level to 200 percent, he charges, "but our white-clip level is 260 percent." "Overall, it's not a big deal," he concludes.

One thing both sides will agree on is that neither HQ nor Super Beta is a truly revolutionary advance. The technologies capable of producing really striking improvements in picture quality remain under wraps—at least for now, RCA VCR product planner Jim Newbrough describes a type of "Super VHS" technology shown to video engineers last year: "It was dramatically better, but it used different heads, different tape-all totally incompatible."

Hitachi's T. Yakura says that the "Super VHS" system still in the labs involves changing the video carrier frequency to boost resolution, and works in addition to the current HQ improvements. He believes the VHS group might introduce this system in '87.

Some video experts look beyond even this technology. RCA's Newbrough, for example, sees two possibilities for an ultra high-quality home video format in the next decade: The first is perpendicular recording, a system—analagous to the depth multiplex process in VHS Hi-Fiin which video signals penetrate deep into the videotape coating instead of being spread across the tape surface as in other VCR formats. The second possibility is digital recording, which would allow impeccable, virtually noise-free pictures. The cost of digital recording is prohibitive today, but advances in large-scale integrated circuits (LSIs) could bring it within reach within a few years.

In pursuing the ultimate in home video picture quality, a few visionaries would like to go beyond even the limits of our current NTSC television standard. Dr. Kotaro Wakui, deputy director general at the engineering headquarters of Japan's NHK broadcast network, claims NHK has developed a half-inch metal tape to record High Definition Television signals. While serious obstacles stand in the way of ever broadcasting the wide-screen, 1,125-line HDTV pictures, home A/V systems for viewing prerecorded HDTV programs may be feasible within a decade. According to Wakui, NHK has already developed a digital VCR for recording HDTV.

In the present, even the relatively modest improvements of Super Beta and HO VHS should be welcomed by serious video enthusiasts, even though video executives worry that most buyers couldn't care less about picture quality. In a January '84 article in Video Review, VR technical editor Frank Barr complained that, despite all the advances in VCRs, "the improvement of picture quality seems to be standing still." The development of Super Beta and HQ VHS shows manufacturers have finally started to listen.



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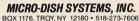
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Fordham Radio Supply	
Heathkit	
Hitachi	
Instant Replay	163
I.V.E. Family Home	52 71 75
Entertainment	
J&R Music World	
Jems	13/

ADVERTISER	PAGE
JVC	109
Karl/Lorimar	
Ken Crane	160
Kidtime Video	
Kloss Video	
Maxell	Cov. 4
MCA	
Memorex	30
MFJ	130
MGM/UA	56, 88-89
Mitsubishi	28-29
National Video	162
Nationwide	139
New York Camera	148
New York Wholesalers	151
Olden	137
O'Sullivan Industries	135
Panasonic	
Paramount	40-41,96
Pioneer	
Pioneer Video	
Photron Mktg	170
Planet Video	
Proton/	102
Radio Shack	
Raytech	
RCA Special Products	14-15

ADVERTISER	PAGE
Recoton	12
Sanyo	
Saxatone	
Sci-Tech	
Sony	
Sony Tape	53
Sound-Tek	
S&S Sound City	
Super Video	
S&WTDK	
TEAC	
The Electronic Mailbox	144
3M	
Tomorrow Today	143
Toshiba	64
Tri-State	
Unison Electronics	
Vestron	
Video Age	163
Video Direct Distributors	158
Video Factory	174
Video Interface Products	133
Vidicraft	77
Walt Disney Home Video	21,23,25
Wisconsin Discount	160
Worldwide Electronics	132

# GUEST COLUMN

## Cheech and Chong: caught in the act

#### By Danny Biederman

Why would anyone want to buy a music video compilation masterminded by legendary wastrels Cheech and Chong? When I caught up with them on the set of their first made-forhome-video effort, Get Out of My Room, they were already sure they had the answer: "It will enhance your life greatly," insists Cheech Marin.

"Prolonged listening will prevent wrinkles and enhance your sexual prowess," added Tommy Chong. "It'll also grow hair if you listen to it at the right decibel. And if you

> play it real loud, it will eliminate rats and cockroaches in your house."

But why the switch from shooting roach-clip comedies for the smokefilled-room set to making music videos? Taking a breather from the day's shooting schedule,

Their 45-minute original home videocassette, Get Out of My Room, will be released in November by MCA Home Video in tandem with the duo's new record album. Four of the songs on the record—"Love Is Strange," "Born In East L.A." (similarities to the Springsteen song not entirely accidental), "I'm Not Home Right Now" and the title song, are being shot as music video clips. But

"Directing's not pretty," Cheech added grimly.

Though relieved of the burden of directing, Chong has some heavy responsibilities as well: "I have to go sleep in the trailer," he explained, "and keep the models and actresses company. They need cheering up."

That particular day, the guys were shooting some scenes for the "Love Is Strange" clip. Chong plays a character he calls "Man." "And I'm

playing 'Man's Inhumanity To,' " noted Cheech. It is the story of two giant eyeballs from outer space who come to earth to study Cheech, a TV repairman.

"The walking eyeballs are played by Sylvester Stallone and Farrah Fawcett," boasted Cheech, promising that the

production also includes President Reagan, the Ayatollah, Jean-Paul Sartre, Smokey the Bear and E.T.

"Actually, just E.T.'s finger is in it," Chong added. "Well, he wrote one of the segments," noted Cheech.

The debauched duo claimed that, in addition to its efficacy against rats and cockroaches, their new cassette has other benefits unprecedented in home video: "Every time you view it," said Cheech, "you live two days longer. There's also an added bonus if you buy the record and the video: You can come back in another life as whatever you want. Plus, an added, added bonus—If you give the record and the video as a gift, you can start your own religion."

"We didn't tell him about the album cover," said Chong. "It's one of those fold-out things. It opens up into a moving van. With a few adjustments you can turn it into living quarters. Put two or three in a row and you've got a high-rise."

"Buy 10," urged Cheech. "Stack them up and you'll have a condominium."

"But," Chong was quick to caution, "we're not here to make any rash promises."

Cheech and Chong know their fans want more, so, like lesser known celebrity Michael Jackson, they will combine the clips with a documentary on "The Making of . . . " for the home-video release. Chong had directed the pair's theatrical movies, but stepped aside to let Cheech take the reins of the video. "He's doing a great job, too," Chong reported. "I can tell because he's starting to hate it. That's a great sign."





Every time you view it,' say Cheech and Chong about their music video release, Get Out of My Room, 'you live two days longer.'

Cheech set me straight: "We started off in music, you know. I used to be the lead guitar player in the Rolling Stones. And Tommy was the choreographer for the Temptations."

"That was the year I won the Mr. Universe Contest," interjected

the hirsute and bespectacled Tommy Chong.

". . . And then I left that group," continued Cheech, "and went to form Blind Faith."

"And then he was Sonny for a while," noted Chong. "Of Sonny and Cher."

"But then I grew," Cheech was quick to add.

Perhaps, after such illustrious careers, shooting mere rock videos is a bit of a letdown. "I refuse to have my name associated with this project in any way," admitted Chong. "Unless it goes big."

Cheech had no such qualms. "When I saw the burgeoning market for music video, I said, 'Hey! We could do that!' The idea of making video singles appealed to me. It's a new format that needs a little bit of humor."

Danny Biederman is a contributer to Video Review and author of The Book of Kisses.

## Video Review

This coming holiday season there will be more tempting video products than ever before. Smart Santas will start their shopping early.

To help you with your giving (and receiving) Video Review and participating advertisers offer you this sampler of the latest products available now and in the months ahead.

For more information about anything you see on the following pages, just use the reader service number following each listing and the postcard in the back of the magazine.

holiday gift guide

#### MITSUBISHI



Mode Display that verifies selection retail price is \$1,100.

Mitsubishi introduces the HS-430UR, of VCR programming and tape 4-Head, VHS Hi-Fi, MTS Stereo vid- handling functions. It displays all eo cassette recorder, with a TV/VCR programs entered according to remote control, which accesses a channel, antenna position A/B, wide variety of functions. Opera- program number (up to 8), begintion is made even simpler with the ning time and ending time, as well addition of a built-in, on-screen as operation modes. The suggested

For additional information, circle No. 182 on Reader Service Card.

#### **MITSUBISHI**

Mitsubishi introduces the AV-1000 Audio Video System. This system of audio components and integrated Audio/Video remote control may be combined with any Mitsubishi color TV, projection TV or VCR made since 1983. The basic system consists of: a 50-watt amplifier, a digital AM/FM stereo tuner; a logiccontrolled stereo cassette tape deck; a linear-tracking turntable; an integrated audio/video remote control; and a black rack for the audio electronics. Add a Mitsubishi VCR and matching 20" Color Monitor/Receiver or matching loudspeakers. The basic system retails at a suggested price of \$600.



For additional information, circle No. 181 on Reader Service Card.

#### SONY

Sony's tiny 8mm portable camcorder, the Mini-8, makes it as easy to produce home movies as taking snapshots. Weighing in at about 2 pounds, the Mini-8 easily fits into a purse, backpack or briefcase. The portable recorder/player set instantly monitors recordings and has capability for direct TV hookup. Together with a home deck (not shown), the units comprise Sony's Video-8<sup>TM</sup> line which may revolutionize home movie making when it reaches stores this fall. The suggested retail price for the two component set of camcorder and playback unit (CCD-M8U and EV-C8U, respectively) is \$1,800.00.



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#### MGM-UA



THE WIZARD OF OZ A magical kingdom of fun and surprises right in your home! Judy Garland as Dorothy, Jack Haley as the Tin Man, Ray Bolger as the Scarecrow

and Bert Lahr as the Cowardly Lion lead a perfect cast. You'll love every moment of this wonderful classic! \$29.95 suggested retail price.

For additional information, circle No. 179 on Reader Service Card.

#### TDK



Raise your standards of giving with TDK HS video cassettes; the Higher Standard of performance for today's VCRs. Delivering brighter colors and crisper images with fewer dropouts than any video cassette in its class, TDK HS opens up a whole new world of video enjoyment with superior performance and reliability.

#### CASIO

It's a sizable achievement—creating a radio the size of a credit card. And the credit goes to Casio's advanced technology. The results speak for themselves, with recep-

tion that's loud and clear. In both AM and FM. Radio Cards are so incredibly thin they'll go anywhere your travels take you. And so inexpensive, you'll want one of each.

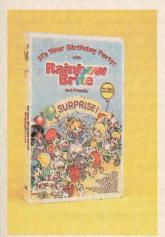


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#### VESTRON



RAINBOW BRITE'S BIRTHDAY PARTY Rainbow Brite is coming with her friends from Rainbow Land to host your best birthday party ever! A special treat for you and all your party guests with Rainbow Brite and her special friends from Rainbow Land at a birthday celebration you won't forget!

For additional information, circle No. 176 on Reader Service Card

#### MGM-UA

GONE WITH THE WIND Cinema's greatest epic of passion and adventure, it is still unsurpassed for table performances of Vivien Leigh, Clark Gable, Olivia de Havilland gested retail price.

and Leslie Howard. Winner of 10 Academy Awards including Best Picture. Color-Approx. 3 Hrs. 51 sheer spectacle and the unforget- Min.-Stereo-VHS/Beta Hi-Fi-Closed-Captioned-Rated G \$89.95 sug-



For additional information, circle No. 174 on Reader Service Card.

#### RADIO SHACK

The Realistic TV-100 from Radio Shack is a complete VHF/UHF stereo TV-sound receiver with speaker outputs, a headphone jack and line-level outputs for connection to a stereo system. LEDs indicate when a station is broadcasting

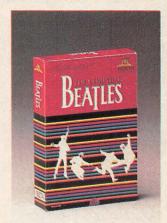
stereo or when second language programming is available. A builtin synthesizer simulates stereo from monophonic audio. \$139.95. The TV-100 is available with matching speakers at a package price of \$149.95.



For additional information, circle No. 175 on Reader Service Card

#### MGM-UA

THE COMPLEAT BEATLES This stunning 2-hour "Rocumentary" relives the Beatles legend—and their greatest songs and performances from the wild exuberance of their early Liverpool days through the 8 sparkling years of their career. Narrated by Malcolm McDowell and high-lighted with rare never-before-seen footage. \$29.95 suggested retail price.



For additional information, circle No. 173 on Reader Service Card.

#### HITACHI



Hitachi has developed a complete system of video home entertainment. Now you can have a complete component video system that integrates all home entertainment functions; video tape recorders, stereo audio systems and TV receivers. The CT2250 is the nerve center since it is first a high performance 22" color TV receiver with a full function remote control. In addition, it has jacks on the back and function switches for switching to various video sources, including MTS. Square VU CT 2250 W/B

For additional information, circle No. 172 on Reader Service Card.

#### PIONEER

A receiver to grow with. Here's a stereo receiver designed to become the centerpiece of any home-entertainment system—from the simplest to the most complex. The SX-V500 is equipped with features that enable you to hook up traditional music sources—a turntable, cassette decks—plus a Compact Disc

player, three VCRs, and a TV set! It even has special circuits that let you copy from one VCR to another at the touch of a button. Its hefty power section pumps out 80 watts per channel and its AM/FM tuner can memorize as many as 24 radio stations for instant recall. Suggested retail price is \$459.95.



For additional information, circle No. 171 on Reader Service Card

#### FISHER

Fisher's new VHS High-Fidelity a perfectly locked-in picture. Other Stereo Video Recorder is the most advanced VCR you can buy. Eight recording heads, including 2 stereo recordings audio quality that's even better than reel-to-reel tape recorders! And the Fisher Digital Quartz tuner, with technology from Fisher's top-end FM tuners, insures

features, 140-channel cable-ready tuner, automatic program search, slow-motion and freeze-frame, VHS Hi-Fi heads, gives your video Dolby<sup>TM</sup> noise reduction, wireless remote control, 14-day, nine event programmable timer, and a fullrange of input and output jacks so you can make the Fisher Hi-Fi VCR part of your Audio/Video system.



For additional information, circle No. 170 on Reader Service Card

#### FISHER

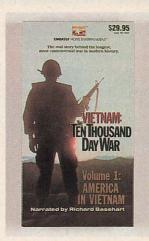


Throw out everything you know about television. Fisher's 26-inch High-Fidelity Television Receiver makes old-style televisions obsolete. The Fisher High-Fidelity-Television Receivers are monitors, and utilize the same studio-quality line resolution system video engineers use to gauge picture quality. Result: Unsurpassed video. But could Fisher be Fisher without great audio? The Fisher High-Fidelity Television Monitor has a stereo decoder and amplifier so broadcast or VCR stereo sound is channeled to the two highquality built-in speakers. Comes with 22-button wireless remote control and external speaker jacks.

For additional information, circle No. 169 on Reader Service Card.

#### **EMBASSY**

VIETNAM: THE TEN THOUSAND DAY WAR It was a war unlike any other, a battle between super technology and guerilla methodology. And its emotional and philosophical impact will never be forgotten. The complete 13-volume set of this authoritative, documentary account of the war which millions of Americans witnessed via their television screens is available now for \$29.95 each.



For additional information, circle No. 168 on Reader Service Card.

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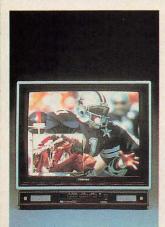
#### KLOSS

With the Model Two Wall Projector Monitor, you don't need a special projection screen. Just place the ultra-compact projector four feet away from a smooth, white surface, open its bi-position mirror lid, and turn it on for a clear, bright 3' by 4' picture right on the wall. Turn it off and close the lid, and the Model Two effectively disappears (you can even tuck the projector away when you're through).



For additional information, circle No. 167 on Reader Service Card.

#### TOSHIBA



You can watch the Cowboys and the Indians. Toshiba introduces Digital TV with more new features than you can point a wireless remote at. You can even watch a movie and a football game at the same time. Toshiba's digital TV, with FST picture tube, is the most advanced television ever made. It's so advanced, you may never turn it

#### **PARAMOUNT**

JAMES CLAVELL'S SHOGUN The six- modern masterpiece. Richard part miniseries was hailed as The Television Event of 1980. And now you can watch James Clavell's Shogun in your own home. This special four videocassette library is the entire network version of this Approx. 550 minutes.

Chamberlain stars in a complex tale of political intrique, the clash of cultures and forbidden love. If you love action and romance, this home video collection is a must.



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For additional information, circle No. 166 on Reader Service Card.

# holiday gift guid

#### VIDEO INTERFACE

The Matrix Switcher called the steps. The Component Coordinator all your video, audio, RF and miscellaneous components into one

Component Coordinator combines has 16 special modes. Price: \$797.00 plus \$4.00 shipping. Video Interface Products, Inc., 20516 master system in just two easy Lorne, Taylor, Michigan 48180.



For additional information, circle No. 164 on Reader Service Card.

#### KID TIME

THE KID-A-LITTLES Fast, funny and instructive children's programming from the creator of the award-winning The Rainbow Patch. The Kid-A-Littles bunch are almost-human puppets, but Chief Clipper isn't. He's a real live guy who watches over this rag-tag gang of reporters in a warm, caring way at The Daily Typo newspaper. Chief Clipper is played by John Wheeler, seen in dozens of TV shows. These two great 1/2 hour shows will be available from your video retailer in mid-November 1985. Suggested retail price is \$24.95 each.



For additional information, circle No. 163 on Reader Service Card.

#### PARAMOUNT



THE GODFATHER 1902-1959. THE ranged Both intense in its intimacy COMPLETE EPIC. The multi-Academy Award-winning saga from must for discriminating video coldirector Francis Ford Coppola in a specially created home video version containing all the footage from Edition smartly packaged in an em-"The Godfather" and "The God- bossed, leather-like case, and infather Part II," chronologically ar- cludes an exclusive color booklet.

and breathtaking in its scope—a lectors. "The Godfather 1902-1959" is presented in a Deluxe Collector's

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#### PROTON

The Proton 601T high performance stereo video tuner features 139 tuning; built-in MTS decoding; a simultaneous view/record function; FM simulcast compatibility; and an puts. The tuner's view/record func- a suggested retail price of \$450.

tion allows one video program to be viewed while another video channel PLL frequency synthesized source is recorded. A motorized drawer conceals the less frequently used controls. The 601T comes with a full-function remote control that abundance of video inputs and out-features last channel recall and has



For additional information, circle No. 161 on Reader Service Card.

#### PARAMOUNT



STAR TREK III: THE SEARCH FOR SPOCK Admiral Kirk's defeat of Khan and the creation of the Genesis planet are empty victories. Spock is dead and McCoy is unexplainably being driven insane. McCoy is harboring Spock's living Stereo, Closed Captioned.

essence. Kirk tries to help his friends, stealing the Enterprise, defying Starfleet's Genesis quarantine. But the Klingons know of Genesis and race to meet Kirk in a deadly rendezvous. 105 Min., PG,

For additional information, circle No. 160 on Reader Service Card

#### O'SULLIVAN

Accented with solid oak sculptured railing and a beautiful golden oak laminate finish, this entertainment center is designed with the electronic buff in mind. It features three adjustable component shelves, a large TV shelf, and an adjustable shelf for front loading VCR's. Its large storage areas below provide room for albums, tapes and electronic accessories. Model 79180. Suggested retail, \$339.95.



For additional information, circle No. 159 on Reader Service Card

#### CBS-FOX



THE COMPLEAT AL is the amazing, hilarious, and almost-true "life story" of "Weird Al" Yankovic, the Grammy award-winning master of musical parody and rock and roll comedy. This concocted chronicle reveals for the first time the incredible story behind "Eat It" and also contains some of the funniest moments from "AL-TV." And to top it off, The Compleat Al contains all of Weird Al's video classics: "Ricky," "I Love Rocky Road," "I Lost on Jeopardy," "Like A Surgeon," "One More Minute," "This Is The Life," and "Dare To Be Stupid."

For additional information, circle No. 158 on Reader Service Card.

#### **KEY VIDEO**



STEPHEN KING'S CAT'S EYE Drew Barrymore, James Woods, Alan King, Kenneth McMillan, Robert Hays and Candy Clark star in this trio of thrillers. Follow a fictitious feline as it winds through three twisted tales of terror on a macabre, mysterious mission that's truly a game of cat and mouse. A game that has this stray tabby on an adventure to save a little girl from a strange deadly peril. It's Stephen King at his eerie, bizarre best!

For additional information, circle No. 157 on Reader Service Card.

#### AKAI

tended recording on 16 preset staprogramming instructions right on ton, CA 90220-6010. your TV screen. The unit is cable

Akai's VS-303 video cassette record- ready, and includes a 32-function er has 4-program, 4-week unat- wireless remote control from which the VCR can be programmed. For tions. And with Akai's interactive further information write: Akai monitor system you receive simple America Ltd., P.O. Box 6010, Comp-



For additional information, circle No. 156 on Reader Service Card.

#### PLAYHOUSE VIDEO

DRAW & COLOR ALONG WITH UNCLE FRED Learn to draw from artist-writer Fred Lasswell, creator of one of the world's most popular comic strips, "BARNEY GOOGLE and SNUFFY SMITH." In this remarkable videocassette, he has created an ultra simple method of drawing funny pictures. It's been tested and enthusiastically endorsed by children, parents and teachers alike.



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#### PIONEER VIDEO

world's first combination Compact together two highly sophisticated, yet similar home entertainment technologies. Simply insert the disc of your choice, either Compact Disc

The revolutionary CLD-900 is the or LaserVision disc, press play and sit back, the CLD-900 does the rest! Disc/LaserVision player, bringing The CLD-900 can also play back LaserVision discs with digital sound. With the CLD-900 you get it allhigh video resolution and state-ofthe-art sound



For additional information, circle No. 154 on Reader Service Card

#### MAXELL



Maxell HGX-GOLD Hi-Fi is the videocassette for today's sophisticated equipment. Maxell is so much better than ordinary videotapes that you'll see and hear the difference. Maxell's superfine epitaxial particles and unique binder system let you actually see the improvements, particularly in the freeze-frame, slow-motion and fast-scan modes. Also, Maxell's experience in audio tape is evident when you listen to HGX-GOLD Hi-Fi. So if you want to experience the ultimate in picture and sound quality from your sophisticated video equipment, Maxell is the tape to use.

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#### SANYO

Sanyo's SuperBeta VCR 7250 gives you a 20% sharper picture with finer reproduction than any VHS. And, the astounding 80dB dynamic range of Beta Hi-Fi is superior to most home audio systems. Features 14 day, 8 event timer; 105 channel

cable compatible tuner; picture search and infrared remote control. For more information, write Super-Beta Info, Sanyo Electric Inc., 1200 W. Artesia Blvd., Compton, CA 90220.



For additional information, circle No. 152 on Reader Service Card.

#### MCA

THE BEST OF HITCHCOCK Family Plot • The Birds • The Trouble With Harry • Psycho • Torn Curtain • Rope • The Man Who Knew Too Much • Topaz • Rear Window • Vertigo • Frenzy. All available for home video from MCA Home Video.



For additional information, circle No. 151 on Reader Service Card

#### PANASONIC

Panasonic presents OmniMovie<sup>TM</sup> The spectacular new video camera. VHSTM recorder. And playback unit all in one. Now bring your best scenes, or Hollywood's, to the home screen. OmniMovie makes it simple to shoot your own movies. Just touch a button and zoom in for a close-up. With auto-focus and auto-exposure it's automatically great. You can shoot anywhere with the light of just a few birthday candles. And OmniMovie uses standard VHS tapes. So you can use it to play back any of the thousands of prerecorded Hollywood movies directly on your TV.



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#### PANASONIC

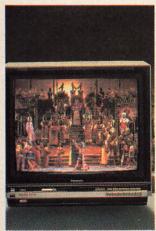


With this new Panasonic VHS<sup>TM</sup> Hi-Fi video recorder, you don't just hear sound, you experience it. Incredible sound from hundreds of prerecorded VHS Hi-Fi tapes. Sound with such richness, it even rivals compact discs. And the PV-1740, when played through your stereo, turns any TV into a stereo TV. Enjoy lifelike sound from the 200 TV sta-

tions broadcasting in stereo. You get the latest video technology in the PV-1740. Tech-4<sup>TM</sup> heads for virtually jitter-free effects. A unified wireless remote. Three-week, eight-event programmability. Even on-screen display of programming settings. Panasonic VHS Hi-Fi. So advanced, even years from now, it'll still leave you speechless.

For additional information, circle No. 149 on Reader Service Card

#### PANASONIC



You've never seen anything like it...yet. The new Panasonic High-Resolution Color TV (CTG-2077R) gives you the best picture resolution available today. It can handle up to 480 lines of super-sharp resolution. That's more than you need...today. The future of television is also incredible stereo sound from TV broadcasts. With this Panasonic stereo TV. you'll be ready. Panasonic is ready in other ways. With 139-channel capability. Cable compatibility. Dual RGB inputs and a Data Grade picture tube for superb computer graphics. Panasonic High-Resolution TV with stereo sound. The television for today. And tomorrow.

For additional information, circle No. 148 on Reader Service Card.

#### .V.E.



ALL PRO-RUNNING BACK John Riggins of the Washington Redskins is flanked by actresses Indy Shriner, left, and Robin Mattson in USA Sports Video's "Gameplan: The Language & Strategy of Pro Football." The specially made video

features demonstrations of the key plays of each of the teams in the NFL, as hints on what to look for when watching the hometown heroes on the field. With a suggested list price of just \$39.95, "Gameplan" is a must for NFL fans.

For additional information, circle No. 147 on Reader Service Card.

#### MEMOREX

New Memorex PRO CAM is the ideal video cassette for portable recording. PRO CAM's thicker base film is 30% stiffer than standard video tape-protection against heat, cold and humidity. PRO CAM has an exclusive anti-stat cassette mechanism—protection against drop-outs. PRO CAM's anti-stat mechanism helps the cassette run more freely resulting in extended battery life. Longer battery life means you won't miss life's special video moments. A video cassette this good deserves the extra protection and security of the new, plastic Memorex Safeguard<sup>TM</sup> Storage Case. Memorex PRO CAM. Protection, period.



For additional information, circle No. 146 on Reader Service Card.

#### TEAC



The TEAC LV-5000DS combination repeat, any section may be recompact disc/laser vision player. peated. The headphone terminal The latest in home entertainment, has independent volume control this unit combines compact disc and and the input/output port lets you laser disc media for a total hi-fi exconnect a computer for interactive perience of crystal clear sound and use. Suggested retail price is \$1200. incomparable picture clarity. It in- TEAC Corporation, 7733 Telegraph Road, Montebello, CA 90640 (213) cludes a multi-function remote con-

For additional information, circle No. 145 on Reader Service Card.

trol, auto repeat allows playback of 726-0303.

one disc side, while with interval

#### RCA

RCA's new Digital Command Com- features RCA's Full Spectrum 26" ponent Systems put the best of au- Square Screen Monitor, a 50 watt dio/video technology at your fin- receiver, auto reverse cassette gertips. The key to the system is deck, compact disc player, linear RCA's unified remote control that tracking turntable, VHS Hi-Fi reoperates each component. The top mote programmable VCR, and two of the line system pictured here 3 way air suspension speakers.









For additional information, circle No. 144 on Reader Service Card

#### RCA



Pro Wonder, the all-in-one video Instant automatic playback through camera/recorder from RCA, makes it easier than ever to capture life's der does all the work for you, automatically adjusting the focus and load, aim and shoot. compensating for changes in light.

the viewfinder allows you to review your tape on the spot. Its special moments. Just drop in a weight is an amazing 5.2 lbs. And, standard VHS cassette, aim and because Pro Wonder is 7 lux rated, shoot. From there on out, Pro Won- you can work under almost any lighting conditions as simply as

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#### KARL-LORIMAR

PLAYBOY VIDEO MAGAZINE We deliver what we promise. And, what we promise is the excitement and fun of sophisticated video entertainment with that unmistakable Playboy touch. Grace Jones, Art, Music, Comedy, Madonna, Ribald Classic, Video Playmate, Pin-ups, and Playmate Of The Year. Playboy and you-it's an unbeatable combination because...Together, we're hot! Available October 16 at your local video store



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#### VIDEO REVIEW

The gift that keeps on giving 12 months a year. Treat yourself or a friend with a subscription to The World Authority On Home Video. Every issue keeps you on the leading edge of new developments in equipment, programs and applications. And now is the perfect time to subscribe. A limited-time-only, special Christmas offer is included in this issue.





